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SOME LATE CYPRIOTE TOMBS AT MILIA

IN 1928, during the operations of the Swedish Cyprus Expedition, some illicit diggings near the village of Milia were reported to the Cyprus Museum by the police. Some of the diggers were caught and a few vases were brought to the Museum. They proved to date from the Late Cypriote Bronze Age, and among the pots some of foreign ware attracted interest. By the courtesy of the Museum Committee the Swedish Expedition was granted a licence for investigating the site.

The village is situated on the rocky plain some 18 km. north-west of Famagusta, and all round it there are tombs easily found in the rock, which is covered by practically no earth. The tombs from which the confiscated vases had come were situated south of the village, and a brief examination of the site showed that quite a number of tombs had been plundered.

The excavations of the four tombs published here below were carried out during February 1928. Only four tombs of those found are worth publishing. One of them did not contain any finds, but will be described here because of its shape (12). The most interesting tomb (10), left open one day when most of the finds were still *in situ* in the tomb, was found sacked by the villagers the following day, in spite of a police guard which had been stationed there throughout the night. It is true, that most of the objects discovered in the tomb were confiscated later by the police, but no detailed scientific observations could be made, nor could the plan of the finds *in situ* be completed. All the finds from the tombs are now in the Cyprus Museum in Nicosia.

TOMB 10

The shape of this tomb is generally similar to that of Tomb 11 (cf. Fig. 1, p. 9). The dromos is narrow, comparatively steep, and leads down to the door, which was packed with flat rubble in which smaller chips were wedged. The chamber is roughly semicircular in shape with small niches to the right and left. In the middle there is an oblong shaft just inside the entrance. The roof is gently curved, rising directly from the floor. As to the stratification of the tomb, there was nothing to indicate more than one burial layer. The tomb was filled almost to the roof with a brown loose earth which, having silted into the chamber through the entrance, covered the burial layer on the floor of the tomb.

Owing to the destruction of the tomb by the tomb-robbers, the attribution of the finds to the respective burials is uncertain or impossible to ascertain. An

interesting burial was situated opposite the entrance near the edge of the shaft in the floor. Here a kind of sarcophagus was built up of raised rubble laid on the floor. The sarcophagus was covered by flat slabs, but portions were uncovered so that one could look into it. As far as could be seen before this burial was destroyed by the tomb-robbers the skeleton was in a somewhat contracted position, and comparatively well preserved.

Finds

Pottery (Pl. I).

- 1 (65).¹ Bichrome, wheel-made jug. Framed bands of running spirals with wheel-ornaments in the circles; concentric lozenges round neck; frieze of groups of oblique lines on shoulder. Height 22.5.² (Pl. II, 3.)
- 2 (42). Bichrome, wheel-made jug; base-ring; depressed body; somewhat concave neck; out-turned rim; handle from rim to shoulder. Encircling black and red bands and running spirals on shoulder and neck. On neck, metope-ornaments consisting of black stars within bichrome frames. Height 32.0. (Pl. II, 1.)
- 3 (99). Bichrome, wheel-made jug, as No. 5. Bands of concentric lozenges and running spirals with spokes in the circles, on neck; the central register has spaced metopes filled with zigzag stripes; frieze of groups of parallel, oblique lines round shoulder; encircling lines round belly. Height 34.0. (Pl. II, 2.)
- 4 (109). Bichrome, wheel-made jug, as No. 5. Three friezes of squares with crossed lines inside; running spirals with dots in the circles; conventionalized fishes on neck; frieze of running spirals with wheel-ornaments in the circles, on shoulder; encircling lines round belly. Handle as No. 3. Height 36.0. (Pl. II, 4.)
- 5 (43). Bichrome, wheel-made jug; shape as No. 2. A framed band of squares with crossed lines inside; framed running S-line with wheel-ornaments in the circles; broad vertical bands of angular parallel lines at base of neck; band of running S-lines with dotted circles round shoulder; transverse lines on handle. Handle as No. 3. Height 40.0. (Pl. II, 5.)
- 6 (105). White Painted, wheel-made, depressed krater; base-ring; small stilted rim; wide neck; handles from neck to shoulder. Two framed, wavy lines below rim; groups of vertical lines on neck; horizontal ladder-pattern below neck; frieze of inverted hatched triangles round belly; zones round body. Height 30.0.
- 7 (31). White Painted, wheel-made krater; base-ring; splaying rim; no neck; vertical handles on shoulder. Encircling lines round rim and belly; metope-ornaments on shoulder, consisting of vertical straight and dotted lines; oblique, wavy line in each metope. Much worn. Height 23.5. (Pl. III, 1.)
- 8 (85). Base-ring I depressed jug; base-ring; wide, concave neck; flat rim; handle from rim to shoulder. At base of handle, pierced double-horned projection. Straight relief lines round neck and belly; wavy line on shoulder. Height 15.0. (Pl. III, 6.)

¹ The numbers in brackets are excavators' numbers.

² Measurements are in centimetres.

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- 9 (39). Base-ring I globular jug with base-ring; narrow, tapering neck; straight sides; funnel-shaped rim; handle from neck to shoulder. Straight horizontal relief lines round neck and belly; three vertical bands as front ornament. Height 19.0.
- 10 (62). Base-ring II jug, as No. 11, but with handle from neck to shoulder. Straight lines round neck, belly, and shoulder. Rim missing. Height 20.0.
- 11 (86). Base-ring II globular jug; base-ring; high, concave neck; wide flaring rim; slightly rising, fully curved handle from rim to shoulder, straight relief lines round neck and shoulder; wavy line on shoulder. Height 22.0. (Pl. III, 5.)
- 12 (64). Black Lustrous, wheel-made jug; base-ring; depressed oval body; neck gently widening upwards; handle from neck to shoulder. Encircling relief lines on shoulder and neck. Height 28.0.
- 13 (110). White Painted, wheel-made krater, as No. 6. Fragmentary. Diameter at rim 25.0.
- 14 (108). Monochrome deep bowl; base-ring; moulded side; wide, flat rim; large wish-bone handle on side. Height 21.3. (Pl. III, 3.)
- 15 (61). Bichrome, wheel-made oval jug; flat base; narrow neck; stilted rim; handle from neck to shoulder. Heavy crossed, black and red bands on body; encircling bands on neck. On shoulder two small birds in profile. Height 27.0. (Pl. IV, 1.)
- 16 (84). Bichrome, wheel-made, cylindrical bottle; bulging sides; base-ring; narrow, concave neck; wide, splaying rim; handle from rim to shoulder. Encircling lines on neck; on body, broad, vertical bands filled with hatchings or dotted lozenges. Stars on shoulder. Height 13.5. (Pl. III, 8.)
- 17 (115). Levanto-Helladic squat pyxis; narrow neck; widening rim; three handles on shoulder. Encircling lines round neck and body. Badly worn. Height 7.0. (Pl. III, 7.)
- 18 (26). Base-ring I bowl, imitating the Late Helladic squat type; rounded base; depressed biconical body; short neck; moulded rim; three small, upright handles on shoulder. Height 5.5.
- 19 (30). White Painted, wheel-made bowl; base-ring; swollen rim. Concentric circles inside and outside. Diam. 18.5.
- 20 (104). Plain White, wheel-made shallow bowl; base-ring; raised moulded rim; string-hole projection on rim. Diam. 21.1.
- 21 (40). Plain White, wheel-made bowl; shape as No. 19. Diam. 40.0.
- 22 (23). Late Helladic III goblet; shape as No. 23. Encircling lines round rim, body and stem; red coloured disc-base; vertical stripes at the edges of the handles and frieze of decorative marine elements round body. As base for the frieze, a wavy line suggesting waves. Height 15.5. (Pl. V, 1.)
- 23 (22). Late Helladic III goblet with stem; stilted rim; handles from rim to body. Encircling lines round rim and body; scale-pattern below rim. Stem missing. Height 15.5. (Pl. V, 2.)
- 24 (106). Levanto-Helladic depressed globular stirrup-vase; flat base. Encircling lines round shoulder, belly, and base; concentric circles on stirrup-handle; faded decorative elements on shoulder. Height 10.0. (Pl. III, 2.)
- 25 (70). Levanto-Helladic depressed globular stirrup-vase; small base-ring. Encircling lines round body. Neck missing. Height 9.0.

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- 26 (60). Black Punctured jug; shape as No. 27. A belt of punctured, angular lines on shoulder and belly. Height 12.0.
- 27 (27). Black Punctured jug; 'Hyksos type'; low foot; narrow neck (missing). Height 11.5.
- 28 (41). Black Punctured jug, as No. 27.
- 29 (91). Black Punctured jug, as No. 27. Height 7.5.
- 30 (88). Fragment of a Black Slip III jug. Height 9.0.
- 31 (10). Base-ring I depressed jug; flat base; cylindrical neck; widening rim; handle from rim to shoulder. Vertical, white lines on belly. Height 12.0.
- 32 (11). Base-ring I jug, mainly as No. 34, but with low base-ring; raised spouted rim. Wavy line round body. Height 9.5.
- 33 (92). Black Slip III incised jug. Hatched, vertical bands on shoulder and belly. Height 12.5.
- 34 (71). Base-ring I jug, as No. 9, but with higher and narrower base-ring. Relief lines round neck. Height 14.5.
- 35 (17). Base-ring I high bottle; narrow base; tapering, high, narrow neck; small rim; handle from neck to shoulder. Height 16.5.
- 36 (90). Base-ring I bottle, as No. 35; wide, flat rim. Height 17.5.
- 37 (1). Base-ring I bottle, mainly as No. 87; cylindrical neck; string-hole projections on shoulder; relief line round neck. Height 14.0. (Pl. III, 4.)
- 38 (102). Plain white, wheel-made shallow bowl.
- 39 (66). Base-ring I jug, as No. 9. Handle missing. Horizontal line in relief round shoulder. Height 16.5.
- 40 (87). Base-ring I jug, as No. 45. Height 12.0.
- 41 (82). Monochrome, globular, slightly biconical jug with flattened base; tapering neck; raised, pinched mouth; flat handle from neck to shoulder. Height 15.0.
- 42 (15). Base-ring I jug, as No. 34. Height 14.0.
- 43 (101). Black Slip III incised jug, as No. 44. Vertical zigzags and latticed bands round shoulder; parallel zigzags below belly. Height 12.3.
- 44 (36). Black Slip III incised, depressed globular jug; slightly biconical; flat base; thin, narrow neck; handle from neck to shoulder. Vertical dotted bands; contraposed triangles; smaller triangles on the shoulder; horizontal lines and parallel zigzags on belly. Fragmentary.
- 45 (34). Base-ring I jug, as No. 32. Two horizontal lines in relief round neck; three vertical bands as front ornament. Height 12.0.
- 46 (3). Black Slip III incised jug, as No. 44. Three parallel zigzag bands from below neck to base. Rim missing. Height 11.5.
- 47 (73). Base-ring I jug, mainly as No. 8, but with tapering neck. Projection missing. Two horizontal lines round neck; two vertical lines as front ornament. Height 9.5.
- 48 (24). Base-ring I jug, as No. 8. Projection chipped. Two incised lines round upper part of neck. Height 10.5.
- 49 (107). Monochrome open bowl; flattened base; raised rim; wish-bone handle below rim. Badly damaged. Diam. 13.0.
- 50 (28). White Slip I, wide-necked jug; base-ring; stilted rim; elevated handle from

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- rim to shoulder. Ladder-pattern on neck and belly; dotted circles as filling ornaments on neck; front ornament of two vertical framed rows of small hatched lozenges. Oblique lines on handle. Height 17.0.
- 51 (68). White Slip I wide-necked jug; base-ring; stilted rim; elevated handle from rim to shoulder. Horizontal ladder-patterns framing running, hooked lines round belly; vertical bands on side; vertical irregular ornaments of hooked and crossed wavy lines on neck and below belly; vertical lines on handle. Height 15.5.
- 52 (97). White Slip I bowl, inturned, with rim; horizontal wish-bone handle. Ladder-pattern round the rim; others, alternating with punctured lines hanging on sides. Diam. 17.5.
- 53 (67). White Slip I hemispherical bowl; wish-bone handle below rim. Wavy and vertical lines on rim; ladder-pattern on handle; elaborate front ornament. Diam. 18.0.
- 54 (96). White Slip I bowl. Decoration as No. 52, but with two ladder-patterns round rim framing line of hooked, running lines. Diam. 18.3.
- 55 (103). White Slip I bowl, as No. 52. Diam. 18.3.
- 56 (98). White Slip II bowl with flattened base; contracted rim; wide wish-bone handle below rim. Two colours; wavy line round rim; band of hatched, small lozenges framed by ladder-patterns below rim; vertical bands of same elements on sides. Straight and wavy lines on handle. Diam. 18.4.
- 57 (63). White Slip I bowl, as No. 52, but without decoration. Diam. 19.0.
- 58 (21). White Painted V almost hemispherical bowl with round base; raised rim; wish-bone handle below rim. Two framed zigzag lines round rim; broad band of parallel lines framed by two zigzags running across base on the outside from handle to handle. Diam. 9.8.
- 59 (113). Plain White conical bowl with flat base and angular outline. Diam. 11.5.
- 60 (48). Plain White bowl; round base; plain rim; string-hole projection below rim. Diam. 15.5.
- 61 (100). Plain White bowl, as No. 60. Diam. 21.4.
- 62 (112). Plain White bowl, as No. 60, but with horizontal loop-handle. Diam. 15.5.
- 63 (18). Base-ring I wide bowl; raised rim; narrow wish-bone handle below rim. Wavy relief line round body. Reddish surface. Diam. 14.5.
- 64 (29). Base-ring II deep, conical bowl; base-ring; raised rim; high elevated wish-bone handle below rim. Diam. 12.5.
- 65 (37). Red-on-red shallow bowl; flat base; low, raised rim; horizontal loop-handle at rim. Vertical bands of horizontal lines from rim. Diam. 11.0.
- 66 (33). Black Slip III bowl with flattened base; small, raised rim; wish-bone handle below rim. Diam. 12.5.
- 67 (111). Monochrome bowl, as No. 49. Diam. 12.3.
- 68 (19). Monochrome bowl; flattened base; raised, tapering rim; high, curved wish-bone handle below rim; tubular spout (missing) opposite handle. Diam. 8.5.
- 69 (89). White Painted V jug, as No. 70. Height 8.5. (Pl. V, 3.)
- 70 (83). White Painted V globular jug; flat base; narrow, cylindrical neck; raised, pinched mouth; handle from neck to shoulder. Horizontal lines round neck and belly; bands of vertical lines on body. Height 9.0. (Pl. V, 4.)

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- 71 (7). White Painted V jug, as No. 70. Height 9.2 . (Pl. V, 6.)
- 72 (38). White Painted V bottle, as No. 86. Decoration as No. 73. Height 7.5. (Pl. V, 7.)
- 73 (8). White Painted V globular jug; round base; concave neck; widening rim; handle from rim to shoulder. Horizontal lines round rim and neck; crossed bands of oblique, parallel lines on body; zigzags on handle. Height 11.0 (Pl. V, 5.)
- 74 (114). White Painted V irregular globular jug; flattened base; tapering neck; plain rim; elevated handle from rim to shoulder. Horizontal lines round neck and belly; oblique bands of parallel lines on neck and belly. Handle missing. Height 10.0.
- 75 (20). White Painted V depressed jug; roughly flat base; wide, cylindrical neck; flat rim; handle from rim to shoulder; tubular spout opposite handle. Horizontal lines round neck and belly; oblique bands of parallel lines on belly. Piece of spout missing. Height 9.5.
- 76 (35). White Painted V jug, as No. 75 but with a strainer covering the mouth and the spout; high horizontal wish-bone handle on shoulder. Height 12.5.
- 77 (32). Black Slip III globular jug; flattened base; narrow, concave neck; splaying rim; handle from neck to shoulder. Height 21.0.
- 78 (13). Black Slip III jug, as No. 79. Height 13.0.
- 79 (9). Black Slip III globular jug; flattened base; wide, slightly tapering neck; small, widening rim; raised handle from rim to shoulder. Height 16.0.
- 80 (16). Red-on-black globular jug with round base; tapering neck; widening rim; elevated handle from rim to shoulder. Broad bands of parallel lines round neck and belly; vertical band as front ornament. Height 15.0.
- 81 (4). Black Slip III globular jug; round base; cylindrical curved neck; tapering rim with sloping mouth; handle from rim to shoulder. Height 14.0.
- 82 (2). Red-on-red globular jug; round base; concave neck; splaying rim; handle from rim to shoulder. Bands of horizontal lines round neck and belly; vertical band as front ornament. Height 11.5.
- 83 (72). Red-on-black globular jug with round base; narrow tapering neck; splaying rim; handle from rim to shoulder. Groups of horizontal lines on neck and body. Height 10.0.
- 84 (6). Plain White bobbin-shaped jug; pointed base; wide neck; pinched rim; handle from rim to shoulder. Imitating the White Shaved shape. Height 12.7.
- 85 (12). Black Slip III incised, pear-shaped bottle; round base; cylindrical neck; widening mouth; string-hole handles from neck to shoulder. Decoration of oblique bands of parallel lines covering body and neck. Height 10.0.
- 86 (5). White Painted V depressed globular bottle; round base; narrow concave neck; widening rim; small string-hole handles from neck to shoulder. Lines round neck; lattice triangles round shoulder; frieze of hatched lozenges round belly; bands of vertical lines from belly to base. Height 7.5.
- 87 (14). Base-ring I lentoid bottle; narrowing high neck; handle from neck to body. Irregular, painted lines covering neck and body. Handle missing. Height 13.0.
- 88 (117). White Slip I hemispherical bowl; wish-bone handle below rim. Alternating

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wavy and straight lines on rim; groups of vertical lines hanging towards the base, at the front part, alternating with vertical, wavy lines framed by punctured lines. Fragmentary. Diam. 18.0.

- 89 (116). Plain White bowl. Diam. 22.5.
 90 (118). White Slip I hemispherical bowl; wish-bone handle below rim. Rippled and dotted lines on rim; dotted line framed by pairs of straight horizontal lines below rim; straight vertical lines on body. Fragmentary. Diam. 20.0.
 91 (119). White Painted V lentoid amphoriskos; compressed sides; narrow neck; splaying mouth; handles from neck to shoulder. On sides, framed large lozenge filled with minor lattice lozenges, the whole within a circle. Somewhat polished surface. One handle missing. Height 17.5. (Pl. IV, 2.)
 92 (50). Bichrome, wheel-made jug, shape as No. 5. Lower part missing. Encircling black and red lines on belly and neck; groups of oblique lines on shoulder; friezes of running spirals and hatched lozenges around neck. Paint somewhat obliterated. (Pl. IV, 3.)
 93 (120). Bichrome, wheel-made jug, shape as No. 5; part of neck and shoulder. On neck: above, a band filled with vertical stripes and one spoked square; below, a panel filled with crossed bichrome bars with dots in the angles; below, a running spiral with spoked circles; below, three panels with three spoked circles in each. On the shoulder: above, group of diagonals; below, a frieze of birds, probably eight in all, of which only one is intact; two others are partly visible, and the tail of a fourth. Height of fragment, 28.5.¹ (Pl. IV, 4.)
 93 a (25). Black Slip III incised bottle, as No. 85. Height 8.5. (Not illustrated.)

Bronzes.

- 94 (44). Sword, narrow, with mid-rib and two edges; point broken. Length 47.5.
 95 (47). Axe-head; straight sides and slightly widening towards the convex edge. Length 10.2. Width 3.65.
 96 (45). Leaf-shaped knife with two edges; low mid-rib; pointed end; slightly convex sides; flat tapering top; three rivets. Length 23.7. Width 2.95.
 97 (46). Leaf-shaped knife, as No. 96. Ends missing. Length 8.9. Diam. 2.5.
 98 (80). Tweezer; top ending in small loop. Length 6.5.
 99 (54). Fragments of rods.
 100 (58). Four fragments of thin needles.
 101 (79). Straight needle with eyelet. Length 10.7.
 102 (51). Plain spiral-ring. Diam. 2.7.
 103 (55). Plain spiral-ring. Diam. 2.4.
 104 (57). Plain spiral-ring. Broken. Diam. 2.8.
 105 (69). Plain circular ring. Half. Diam. 2.5.
 106 (77). Flat spiral-ring. Diam. 2.2.
 107 (78). Spiral finger-ring. Diam. 2.4.
 108 (81). Plain circular ring. Broken. Diam. 2.4.
 109 (95). Plain spiral-ring. Broken. Diam. 2.3.

¹ Description by Mr. W. A. Heurtley.

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110 (52). Plain circular bracelet; overlapping ends. Broken. Diam. 6.7.

111 (53). Cylindrical bead; moulded, bulging sides. Length 2.1.

Lead.

112 (59). Two fragments of a ring.

Terracotta.

113 (74). Two incised, biconical spindle-whorls.

Faience.

114 (75). Four fluted, pierced beads.

115 (94). Statuette, much corroded. Height 9.0.

Stone.

116 (49). Eleven biconical beads; some with incised concentric circles or encircled dots.

117 (93). Cylinder engraved with irregular hatchings and dots, some of which in the shape of conventionalized *bucrania*. Length 2.2. Diam. 0.9.

118 (56). Bobbin-shaped weight, one side flattened. Length 2.9. Weight 9.82 gr.

Bone.

119 (76). Eight vertebrae of fish.

The distribution of the finds is shown by the diagram facing p. 20.

As to the Cypriote wares it is noteworthy that the M.C. wares occur together with L.C. I. wares. The Base-ring I ware is predominant and the three vases of the Base-ring II ware are all definitely early types. The bowl (No. 64) is of the conical shape with raised base-ring which is practically entirely missing in L.C. II. The jugs (Nos. 10 and 11) constitute more transitional types. As to the White Slip Ware, I is predominant, II being represented by the bowl, No. 56, which can be determined as early on account of its patterns.

The comparatively large number of foreign wares in this tomb is worthy of notice, especially as most of the classes are represented by several vases. Apparently the foreign wares do not represent one period only. The Syrian wares cannot be of the same date as the L.H. III vases. No. 22 certainly is an early representative of the L.H. III period. It seems possible to distinguish two chronologically separate groups in the pottery of this tomb. The earlier group is represented by the M.C. wares, the Base-ring I ware and most of the eastern, foreign wares. This group can be dated to the L.C. I A period. The later group is represented by the White Slip I ware, the early Base-ring II ware, some of the wheel-made imported ware, and the two L.H. III kylixes.

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This group is dated to the L.C. I B period. A few of the vases mark the transition to L.C. II A.¹

TOMB 11

This tomb (see plan, Fig. 1) has a narrow, rather irregular dromos, which leads down to the low stomion. This was blocked up with rubble, some of which had fallen down into the tomb. Just inside the entrance there was a

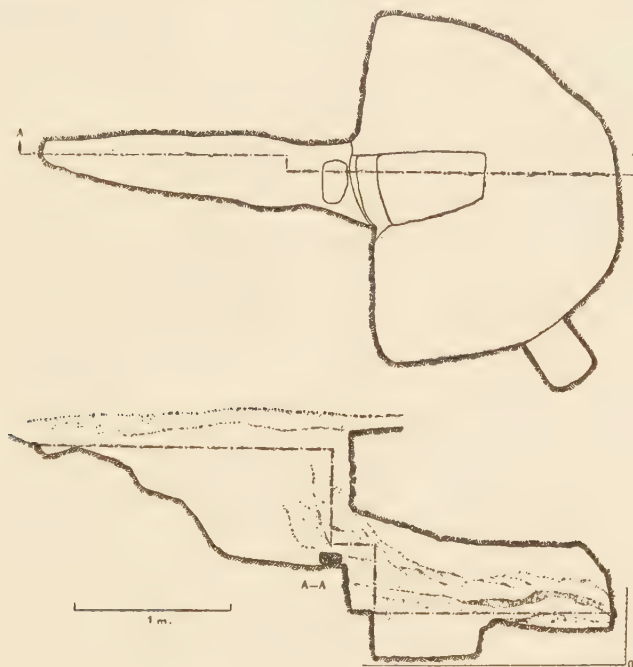


FIG. 1. Milia, Tomb 11, Plan and Section.

rectangular shaft excavated in the chamber floor, evidently for collecting the rain-water coming through the entrance. The shape of the chamber is semi-circular with gently rounded corners. On the right side there is a small niche excavated in the wall.

The dromos filling consisted of homogeneous earth. Owing to the collapse of the door-packing, however, the earth near the entrance changed somewhat as the rain-water had silted into the tomb at this point. The chamber was

¹ I am greatly indebted to my friend, Mr. E. Sjöqvist, Stockholm, for his courtesy in having discussed the tomb groups with me. Mr. Sjöqvist has most kindly read the MS. and given me very useful suggestions for the chronology of the groups which, therefore, is brought into accordance with the system of periods, established by his most recent researches. The terminology used for the pottery is the same as that which has been adopted by the Swedish Cyprus Expedition.

nearly filled with earth up to the roof. The shaft inside the entrance was filled with a hard clay which had been introduced by infiltration from the dromos along with the rain-water. On the tomb-floor was found a layer, about 15 cm. thick, consisting of dark earth, evidently the original burial layer. This layer contained skeletal remains and pottery. On top of this a layer of clay was found, about 20 cm. thick, without any finds. A second burial layer was found about 40 cm. above the floor, and clearly separated from the bottom layer. This burial layer was covered with *chavara* fallen from the roof.

The bottom stratum contained several burials to which the grave goods could be assigned respectively. It proved possible to ascertain the order in which the corpses had been placed on the floor and in this way the corresponding find groups could be arranged in a chronological order (Fig. 2):

1. *Skeleton I* was very much destroyed. Only parts of the spinal column and the pelvis with the femora were preserved. As burials (Skels. II and III) were partly superimposed on it, it can be considered as being the earliest of the burials preserved. Evidently the corpse was placed in on its back, extended, on the floor. Nos. 1-3, 16, 29, 34, 36-7, 55-8 were found in connexion with the skeleton.

2. *Skeleton II* lay opposite the entrance. Only the pelvis with the femora were preserved, showing that the corpse was placed in an extended position. Close to the skeletal remains and in connexion with them the following objects were found, Nos. 6-7, 15, 21-2, 30, 38-9, 59, 66.

3. *Skeleton III*. This lay partly on top of Skeleton II, and orientated practically in the same way. The skull and the right arm were destroyed. To this burial the following finds may be assigned, Nos. 4, 9, 17-18, 20, 31-3, 40-6, 51, 60, 67.

4. *Skeleton IV*. This burial seems to have been the latest of those on the tomb-floor. It is consequently comparatively well preserved and unaffected by later arrangements. The corpse was placed near the edge of the central shaft and parallel with the long axis of the tomb. Only jug No. 14 was found in close connexion with the skeleton, but probably Nos. 5, 8, 10, 12, 14, 19, 35, 49, 61 should also be associated with this burial.

5. *Skeleton V* was almost entirely disintegrated. It does not belong to the burials on the floor but constitutes the remains of a subsequent burial in the upper stratum. All the finds made in this stratum are referred to this burial, Nos. 23-7, 50, 52-4, 63.

As to the rest of the finds in the tomb nothing can be said with certainty as to which burial they should be ascribed. The bronze bracelet, No. 48, and the vases, Nos. 11, 13, are situated far from any skeletal remains.



FIG

LATE CYPRIOTE TOMBS, MILIA

Finds

Pottery (Pl. VI).

- 1 (68). Black Slip III globular jug; flat base; narrow, tapering neck; funnel-shaped mouth; handle from neck to shoulder. Three broad vertical bands of hatched lozenges from neck to base. Rim missing. Height 10.0.
- 2 (63). Black Punctured oval jug; narrow base. Punctured band round body; horizontal lines as front ornament. Shoulders, neck, and handle missing. Height 8.5.
- 3 (67). Base-ring I narrow bottle; narrow base-ring; high tapering neck; flat rim; handle from neck to shoulder. Height 14.5.
- 4 (39). White Painted V bowl; round base; straight widening sides; plain rim; raised, horizontal handle below rim. Wavy lines round sides. Diam. 11.0.
- 5 (53). Red Polished IV jug, as No. 10, but with concave neck. Height 7.4.
- 6 (42). White Painted V oval jug; flat base; narrow neck; splaying rim; handle from neck to shoulder. Horizontal lines round neck and belly; groups of vertical lines on shoulder. Height 11.0.
- 7 (43). White Painted V jug, as No. 6. Height 11.2.
- 8 (50). Black Slip III globular jug with round base; high, concave neck; widening rim; handle from rim to shoulder. Height 13.0.
- 9 (22). White Painted V oval jug with flat base; narrow neck; splaying rim; handle from neck to shoulder. Horizontal lines round neck; crossed bands of parallel oblique lines covering body. Height 12.5.
- 10 (49). Red Polished IV globular jug; round base; wide, tapering neck; somewhat widening rim; elevated handle from rim to shoulder. Buff, almost mat surface. Height 16.5.
- 11 (33). Base-ring I jug; narrow, tapering, high neck; funnel-shaped mouth; handle from neck to shoulder. Relief lines horizontally round neck and shoulder; wavy lines round belly. Handle missing. Height 13.5.
- 12 (48). Black Slip III depressed globular jug; flat base; narrow, tapering neck; funnel-shaped rim; handle from neck to shoulder. Three broad vertical bands of hatched lozenges from neck to base. Height 12.5.
- 13 (34). Base-ring I bottle; narrow, tapering neck. Height 13.5.
- 14 (52). Base-ring I squat jug with base-ring; narrow, tapering neck; funnel-shaped mouth; handle from neck to shoulder. Rope-ornaments in relief on shoulder; incised line round belly. Height 12.8.
- 15 (44). Base-ring I squat jug with high base-ring; narrow, tapering neck; funnel-shaped mouth; handle from neck to shoulder. Relief ornaments on shoulder and belly. Rim missing. Height 14.0.
- 16 (64). Base-ring I squat jug; narrow base-ring; wide, tapering neck; flat rim; handle, with projection, from rim to body. Relief line round neck. Height 7.8.
- 17 (24). Monochrome bowl; flat base; straight rim; wish-bone handle below rim. Fragmentary. Diam. 12.0.
- 18 (25). Monochrome bowl; as No. 17. Diam. 8.5.
- 19 (47). White Painted, wheel-made jug with base-ring; wide, concave neck; flaring rim; relief line between neck and body; handle from rim to shoulder. Paint

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- worn out on body. Neck decorated with vertical bands composed of wavy and straight lines and lattice triangles. Height 26.0.
- 20 (23). Bichrome, wheel-made, shallow bowl with base-ring; angular outline; relief lines below rim; handle from rim to side. Framed, wavy line round rim; hatched squares round body. Diam. 17.0.
- 21 (41). White Slip I hemispherical bowl with round base. Ladder-pattern on sides. Diam. 17.8.
- 22 (40). White Slip I hemispherical bowl with round base; wish-bone handle below rim. Wavy line round the edge; a framed frieze of hatched small lozenges below the rim; vertical lines hanging from the frieze to the base. Diam. 19.5.
- 23 (32). White Painted II (Iron Age) bowl; base-ring; gently curved outline; horizontal handles on sides. Circle line round the rim. Worn. Diam. 13.0.
- 24 (8). Bichrome III (Iron Age) plate, as No. 25. Diam. 24.0.
- 25 (7). Bichrome III (Iron Age) plate with wide base-ring; two knobbed horizontal handles at rim. An encircling spiral inside and bichrome concentric circles surrounded by four framed hatched triangles inside base-ring. Transverse lines on the base-ring; encircling lines on side; black handles. Diam. 19.0.
- 26 (9). Coarse, oval (Iron Age) jug; flat base; wide neck; handle from rim to shoulder. Height 15.0.
- 27 (31). White Painted II (Iron Age) lentoid bottle; thin neck; splaying mouth; handles from neck to shoulder. Vertical circles on either side of body. Worn. Height 14.3.
- 28 (55). Black Slip III jug; shape as No. 8; curved relief lines as front ornaments; horizontal lines round the neck. Fragmentary. (Not illustrated.)

Bronze.

- 29 (60). Handle of a dagger. Length 10.9.
- 30 (21). Irregular leaf-shaped knife. Length 12.0.
- 31 (13). Pin; button-shaped head. Length 6.9.
- 32 (27). Point of a knife. Length 4.3.
- 33 (26). Straight pin. Length 5.9.
- 34 (61). Ring. Diam. 2.2.
- 35 (51). Straight pin. Length 6.0.
- 36 (57). Plain circular ring. Diam. 4.0.
- 37 (66). Ring. Diam. 2.2.
- 38 (36). Plain spiral ring. Diam. 2.0.
- 39 (45). Ring with overlapping ends. Fragmentary.
- 40 (1). Plain circular ring. Diam. 3.0.
- 41 (2). Fragments of a ring. Length 3.5.
- 42 (14). Fragments of several rings.
- 43 (15). Fragments of two rings. Diam. 4.0.
- 44 (16). Fragments of several circular rings.
- 45 (17). Fragments of two circular rings. Diam. 4.1 and 3.1.
- 46 (18). Plain spiral ring. Diam. 2.6.

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47 (30). Plain circular ring. Diam. 2.5.

48 (35). Fragments of bracelet.

Gold.

49 (46). Circular hair-ring of thin gold wire. Broken.

50 (10). Circular hair-ring of thin gold wire; overlapping ends. Diam. 2.2.

51 (12). Ear-ring, as Nos. 52 and 53. Diam. 1.5.

52-3 (4, 6). Pair of circular ear-rings of gold wire. Diam. 1.5.

54 (5). A seal-shaped, hollow bead. Length 1.6.

Terracotta.

55 (59). Spindle-whorl; cylindrical with concave sides. Length 2.5.

56 (62). Globular spindle-whorl. Diam. 2.9.

Stone.

57 (65). Small tapering axe-head. Length 1.5.

58 (58). Biconical steatite bead. Length 2.4.

59 (37). Biconical steatite bead. Length 1.6.

60 (3). Biconical steatite bead. Length 2.1.

61 (54). Oblong biconical steatite bead. Length 3.0.

62 (29). Biconical steatite bead. Length 1.9.

63 (38). Fragments of a bowl for incense burning.

64 (70). Piece of whetstone. Length 7.0.

Glass and Paste.

65 (11). Disc-shaped bead of blue paste. Diam. 2.2.

66 (28). Oblong bead of white faience. Length 2.1.

67 (19). Spherical bead of yellow faience. Diam. 1.8.

68 (56). Spherical bead of brown faience. Diam. 1.0.

69 (69). Fluted faience bead with hole through centre. Diam. 1.5.

Bone.

70 (20). Three vertebrae of fish.

The distribution of the finds is shown by the diagram facing p. 20.

As far as conclusions can be drawn from the pottery found in this tomb all the burials of the bottom stratum are almost contemporaneous. The pottery groups do not show any chronological differences. The tomb can be dated to the L.C. I A period. The subsequent burial in the second stratum is dated by the pottery to the Cypro-Geometric III period.

TOMB 12

Though no finds can be recorded from this tomb a short description of it will be made, as the plan (Fig. 3) displays some anomalies. The dromos is very deep and provided with steps. Besides, the dromos is in plan curved in a

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peculiar way. There seems to be no natural reason for this irregularity as the nature of the rock on either side of the dromos is alike. The chamber is comparatively small and also irregular. There were no signs of any kind of burials in the tomb and the question may be raised whether it was used or not. Possibly it can be considered as a kind of *cenotaph*, as the large size and the considerable work of excavating it in the rock deserve some explanation.

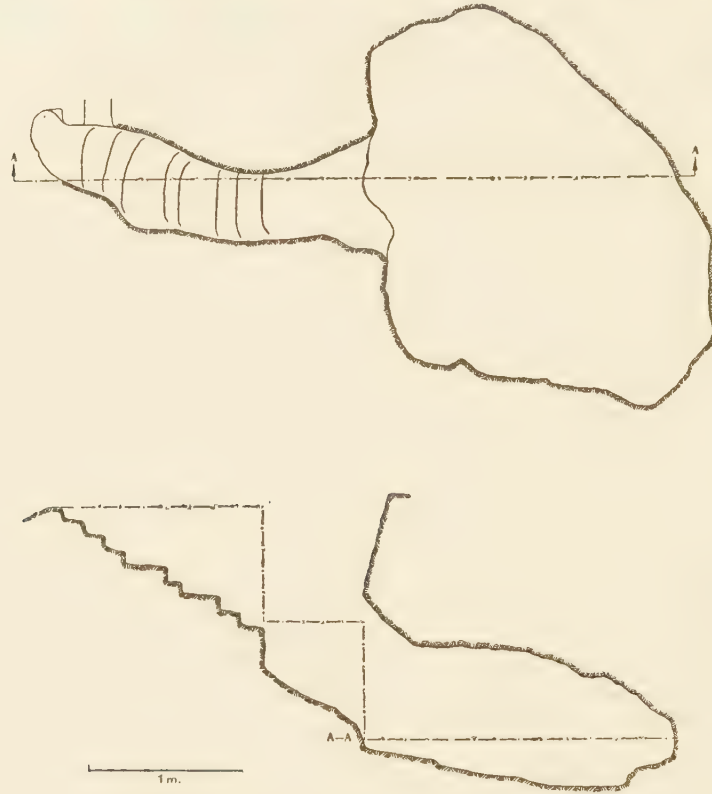


FIG. 3. Milia, Tomb 12. Plan and Section.

TOMB 13

The dromos of this tomb is of the same type as those in Tombs 10 and 11 (see Plan, Fig. 4). The interior of the chamber, however, has some peculiarities. Just inside the entrance which had been blocked up with rubble, as in the other tombs, a large shaft, roughly round in shape, was excavated in the rock. On the right side this was provided with a revetment consisting of large erect slabs on tops of which was a course of lying slabs, forming a solid edge for the floor. The chamber is roughly round in shape. On the rear wall a kind of

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buttress or support for the roof was left in the solid rock, extending to the edge of the central shaft. The roof is almost horizontal and rather rough.

Unfortunately this tomb had been visited by tomb-robbers who had destroyed the original arrangements in the chamber. This must have happened

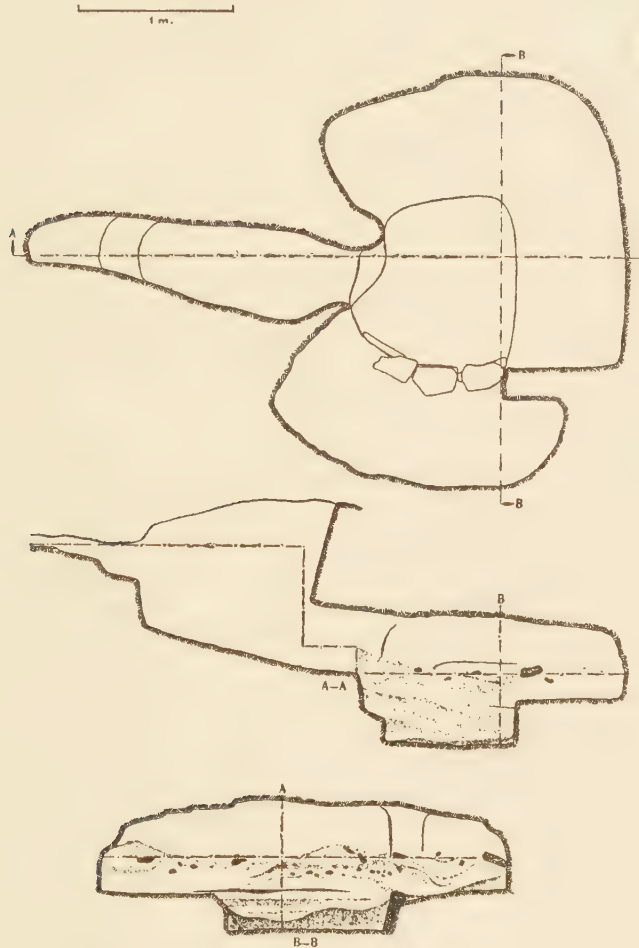


FIG. 4. Milia, Tomb 13. Plan and Sections.

soon after the burials took place, since the central shaft had not been filled with infiltrated earth. It was, on the contrary, practically filled with dark earth containing many human bones which most likely had come from the tomb-floor above the shaft. On top of this bottom layer in the shaft, several courses of horizontal strips of clay were found, evidently remains of the various occasions on which the tomb had been filled with rain-water. The upper layers of the filling consisted of a soft earth mixed with minor portions of rock fallen

from the roof, the whole worked through by later tomb-robbers of very recent times.

As to the burial arrangements in the chamber very little could be ascertained. Practically everything had been disturbed. Most of the skeletal remains and the finds were swept down into the central shaft where the burial gifts and the bones were found in complete disorder (Fig. 5). Consequently it is impossible to ascribe the various finds to different burials. In the following they will all be treated as one group.

Finds

Pottery (Pl. VI).

- 1 (76). Fragments of a Plain White, wheel-made, oval jug; flat base. Height 20.0.
- 2 (74). Fragments of a Plain White, wheel-made, large jar. Height 41.0.
- 3 (60). Base-ring I deep wide bowl with straight, raised rim; wish-bone handle. Diam. 24.5.
- 4 (77). Base-ring I deep wide bowl, as No. 3. Diam. 23.2.
- 5 (56). Monochrome deep bowl, as No. 32. Diam. 20.5.
- 6 (65). Base-ring I bowl, as No. 3. Diam. 18.5.
- 7 (21). Plain White, wheel-made jug; knobbed base; oval shape, narrow neck; stilted rim; handle from rim to shoulder. Height 14.8.
- 8 (49). Fragments of Bichrome, wheel-made, wide-necked jug; frieze of bulls round the belly. Height 25.0. (Pl. VII, 1).¹
- 9 (71). Bichrome, wheel-made oval jug, as No. 11, but with round base. No shoulder-ornaments. Height 14.0. (Pl. VII, 2).
- 10 (69). Fragments of Bichrome, wheel-made, wide-necked jug; frieze of groups of parallel, oblique lines on shoulder.
- 11 (68). Bichrome, wheel-made, oval jug; flat base; narrow, concave neck; elevated handle from rim to shoulder. Body covered by a network of vertical and oblique bichrome bands and Maltese crosses as shoulder-ornaments; horizontal lines round neck. Transverse lines on handle. Height 19.0.
- 12 (54). White Slip I jug; base-ring; wide, high, cylindrical neck; flattened rim; handle (with projection at rim) from rim to shoulder. Transverse lines on handle; vertical bands of hatched lozenges on neck; ladder-patterns round shoulder and on body. Vertical lines on base-ring. Height 19.0.
- 13 (37). White Slip II hemispherical bowl; wish-bone handle below rim. Hooked running spiral, framed by two ladder-patterns round rim and from rim to base; front-ornament of two dotted lines flanking a narrow ladder-pattern; oblique lines on handle. Diam. 17.5.
- 14 (17). White Painted V shallow bowl; round base; plain, thickening rim; raised wish-bone handle below rim. Two broad horizontal lines framing a frieze of groups of parallel, oblique lines round body; transverse lines on handle. Diam. 11.3.
- 15 (64). White Painted V biconical jug with flat base; high, wide, cylindrical neck;

¹ Cf. p. 30 and Pl. XVI; also *QDAP*, iv, p. 180 f., Pl. LXXXVII.

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- handle from below rim to shoulder; two bands of hatched lozenges round neck; groups of parallel oblique lines on shoulder; groups of vertical lines from belly to base; encircling lines round rim, neck, and belly. Transverse lines on handle. Height 17·5.
- 16 (73). White Shaved, bobbin-shaped jug with pointed base; short neck; plain rim; slightly pinched mouth; handle from rim to shoulder. Height 18·5.
- 17 (58). White Painted V biconical jug; flat base; wide splaying neck; slightly bulging sides; handle from rim to shoulder; handle-grip on rim. Two bands of hatched lozenges round neck; groups of parallel, oblique lines on belly; encircling lines round rim, neck, and belly. Transverse lines on handle. Decoration much worn. Height 13·0.
- 18 (66). Plain White, wheel-made, shallow bowl; flat base; string-hole projection at rim. Diam. 10·5.
- 19 (72). Plain White, wheel-made, shallow bowl; base-ring; moulded rim; string-hole projection at rim. Diam. 20·0.
- 20 (53). Levanto-Helladic, open bowl; base-ring; flattened rim. Two concentric circles inside; encircling lines round rim; damaged. Diam. 23·0.
- 21 (50). Levanto-Helladic, shallow bowl; raised rim; base-ring. Concentric circles inside. Diam. 15·5.
- 22 (10). Levanto-Helladic open bowl with raised plain rim. Concentric circles inside; two encircling lines outside. Height 15·0.
- 23 (30). Levanto-Helladic shallow bowl with softly curved outline; base-ring. Concentric circles inside; encircling lines outside. Diam. 10·0.
- 24 (52). Levanto-Helladic, shallow bowl; base-ring; sharply raised concave sides; plain splaying rim. Concentric circles round a spiral inside; encircling lines outside. Diam. 9·3.
- 25 (36). Plain White, wheel-made bowl; rounded base; tapering sides; handle from rim to body. Diam. 10·5.
- 26 (46). Plain White, wheel-made bowl, as No. 25. Diam. 10·0.
- 27 (57). Plain White, shallow bowl; flattened base; plain, slightly thickening rim; thick handle from rim to body. Diam. 29·5.
- 28 (48). Plain White, wheel-made, flat bowl with base-ring; plain rim and two string-holes through rim. Diam. 15·5.
- 29 (51). Monochrome shallow bowl; flat base; somewhat contracted rim; wish-bone handle (missing) below rim. Diam. 12·5.
- 30 (11). Base-ring I squat jug; wide neck; flat rim; handle from rim to shoulder; projection on handle. Curved relief lines as front ornament on belly and below rim. Projection chipped. Height 17·0.
- 31 (47). Monochrome deep bowl, as No. 32, but with out-turned rim. Diam. 18·0.
- 32 (14). Monochrome deep bowl; flat base; raised, tapering rim; wish-bone handle on side. Diam. 15·2.
- 33 (63). Base-ring I shallow bowl; small raised rim; wish-bone handle below rim. Wavy and straight relief lines round body. Diam. 18·3.
- 34 (70). Monochrome shallow bowl; flat base; plain rim; wish-bone handle below rim. Diam. 11·5.

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- 35 (1). Vase of base-ring ware in the shape of a bull; hole at top of neck and basket-handle on the back. Height 10.0.
- 36 (5). Base-ring vase in the shape of a bull, as No. 35. One horn and handle missing. Height 12.0.
- 37 (75). Base-ring vase, in the shape of a bull, as No. 35. Only back part preserved. Height 12.0.
- 38 (41). Base-ring I squat jug; wide, tapering neck; flat rim; handle from rim to shoulder; curved handle-grip missing from rim. Height 8.0.
- 39 (32). Base-ring I depressed globular jug; narrow base-ring; narrow cylindrical neck; widening rim; slightly pinched, raised mouth; handle from neck to shoulder. Two relief lines round the neck and as front-ornament. Height 12.0.
- 40 (61). Base-ring I globular jug; narrow, tapering neck; splaying rim; handle from neck to shoulder. Parallel, white zigzag lines round shoulder; horizontal lines round neck. Height 13.2.
- 41 (62). Black Slip III globular jug; flat base; narrow cylindrical neck; splaying rim; handle from neck to shoulder. Vertical bands of parallel zigzags from shoulder to base; front-ornament of latticed triangles. Height 11.0.
- 42 (59). White Painted V globular jug; flat base; narrow neck; splaying pinched mouth; handle from neck to shoulder. Horizontal lines round rim, neck, and belly. Height 8.5. (Pl. VII, 3.)
- 43 (55). White Painted V jug, as No. 44, but with higher neck. Coarse decoration. Height 9.5.
- 44 (9). White Painted V jug; flat base; short, wide, concave neck; plain rim; handle from rim to shoulder; tubular spout opposite handle. Encircling lines round rim, neck, and belly; transverse lines on handle; stripes on spout and groups of vertical lines on belly. Height 9.5. (Pl. VII, 4.)
- 45 (39). White Painted V globular jug; round base; narrow, concave neck; flaring rim; handle from neck to shoulder. Encircling lines round neck, shoulder, and belly; wavy line on handle; zigzag line on shoulder; vertically arranged hatched rectangles between shoulder and belly; vertical, wavy lines framed by straight lines from belly to base. Height 12.0. (Pl. VII, 5.)
- 46 (7). White Painted V oval jug with flat base; concave neck; slightly widening rim; handle from rim to shoulder; spout opposite handle. Encircling lines round rim, neck, and spout; vertical lines on body. Height 13.5.
- 47 (2). Base-ring I lentoid bottle with narrow neck; plain rim and handle (missing) from neck to body; relief line round body. Height 13.0.
- 48 (67). Monochrome globular jug; flat base; somewhat concave neck; handle from rim to shoulder. Height 13.5.
- 49 (18). Plain White depressed jug; round base; short, tapering neck; plain rim; elevated handle from rim to shoulder. Height 13.0.
- 50 (20). Red Polished IV globular jug; shape as No. 51. Height 15.0.
- 51 (19). Red-on-black globular jug; rounded base; slightly concave, high neck; widening rim; handle from rim to shoulder. Bands of parallel lines round neck and belly. Height 14.0.
- 52 (3). Black Slip III incised globular jug with flat base; narrow cylindrical neck;

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- handle from neck to shoulder. Vertical incised bands with herring-bone pattern and small transverse lines on body. Height 10.0.
- 53 (8). Red Slip globular jug, as No. 56. Height 8.0.
- 54 (22). Black Slip III globular jug with round base; neck missing. Vertical and oblique punctured bands covering the body. Height 5.6.
- 55 (29). Base-ring I narrow jug; flat rim; handle from neck to shoulder; relief line around neck. Height 14.0.
- 56 (6). Red Slip small globular jug; wide slightly concave neck; plain rim; elevated handle from rim to shoulder. Height 7.5.
- 57 (31). Black Slip III jug, as No. 58. Rim chipped. Height 8.4.
- 58 (16). Black Slip III oval jug. Pinched mouth. Height 18.0.
- 59 (15). Monochrome globular bowl; plain rim; high horizontal handle below rim. Height 19.0.
- 60 (45). Black Slip III jug, as No. 58. Height 8.5.
- 61 (4). Black Slip III roughly globular jug, as No. 58, with rounded base; wide neck with bulging sides; small stilted rim; elevated handle from rim to shoulder. Fragmentary. (Not illustrated.)

Bronzes.

- 62 (38). Leaf-shaped, double-edged knife; four rivets. Length 20.0.
- 63 (42). Knife. Length 37.5.
- 64 (25). Plain circular ring. Diam. 2.7.
- 65 (40). Ring. Diam. 2.0.
- 66 (43). Plain circular ring. Broken. Diam. 2.7.
- 67 (34). Plain circular bracelet. Diam. 6.0.
- 68 (26). Fragments of a bowl.

Stone.

- 69 (13). Biconical steatite bead. Length 2.1.
- 70 (24). Four small biconical steatite beads.
- 71 (27). Biconical steatite bead. Length 1.7.
- 72 (28). Two biconical steatite beads; one incised with parallel zigzags; the other with encircled dots. Length 2.0 and 2.4.
- 73 (44). Biconical steatite bead. Length 1.8.

Bone.

- 74 (12). Fragment of a pierced cylinder; one end tapered. Length 1.1.

Paste.

- 75 (33). Lentoid bottle of pale faience; some wavy black lines on one side. Neck missing. Height 10.0. Diam. 8.0.
- 76 (23). Two spherical beads of yellow paste. Diam. 1.8 and 1.3.
- 77 (35). Two spherical beads of dark paste. Diam. 1.6 and 1.0.

The distribution of the finds is shown by the diagram facing p. 20.

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The pottery in this tomb, too, can be divided in two chronologically separate groups. The first group includes the M.C. wares, the Bichrome wheel-made wares of foreign origin: furthermore, the Base-ring ware which is homogeneous and definitely early. The animal-shaped vases are early signs in the Base-ring ware. The bowl, No. 33, seems to be a very rare specimen, to be compared with the bowl from Enkomi, Tomb 13, No. 35 (*Swed. Cyp. Exp.* I, Pl. LXXXV). This early group should be dated to L.C. I period. The second group which can be distinguished in this tomb is represented by the White Slip II ware, the Levanto-Helladic ware, and most of the foreign Plain White ware.

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DISTRIBUTION OF THE FINDS IN TOMB 10

POTTERY																	BRONZE							LEAD	TERRA-COTTA	FAIENCE		STONE			BONE		
CYPRIOTE										FOREIGN																							
Black Slip III Ware	White Painted V Ware	Red-on-black Ware	Red-on-red Ware	Base-ring I Ware	Base-ring II Ware	White Slip I Ware	White Slip II Ware	Monochrome Ware	Plain White Ware	Late-Helladic III Ware	Levanto-Helladic	Black Lustreous, wheel-made Ware	White Painted, wheel-made Ware	Bichrome, wheel-made Ware	Plain White, wheel-made Ware	Black Punctured Ware	Sword	Axe-head	Knives	Twister	Red	Needles	Rings	Bracelet	Bead	Ring	Spindle-whorl	Bead	Statuette	Bead	Cylinder	Weight	Vertebrae of Fish
30, 33, 43, 44, 46, 66, 77, 78, 79, 81, 85, 93a	58, 69, 70, 71, 72, 73, 74, 75, 76, 86, 91	80, 83	65, 82	8, 9, 18, 31, 32, 34, 35, 36, 37, 39, 40, 42, 45, 47, 48, 63, 87	10, 11, 64	50, 51, 52, 53, 54, 55, 57, 88, 90	56	14, 41, 49, 67, 68	59, 60, 61, 62, 84, 89	22, 23	17, 24, 25	12	6, 7, 13, 19	1, 2, 3, 4, 5, 15, 16, 92, 93	20, 21, 38	26, 27, 28, 29	94	95	96, 97	98	99	100, 101	102, 103, 104, 105, 106, 107, 108, 109	110	111	112	113	114	115	116	117	118	119
= 12	= 11	= 2	= 2	= 17	= 3	= 9	= 1	= 5	= 6	= 2	= 3	= 1	= 4	= 9	= 3	= 4	= 1	= 1	= 2	= 1	= 1	= 2	= 8	= 1	= 1	= 1	= 1	= 1	= 1	= 1	= 1	= 1	= 1

DISTRIBUTION OF FINDS IN TOMB 11

		POTTERY											BRONZE				GOLD			TERRA-COTTA	STONE				GLASS AND PASTE	BONE
		CYPRIOTE WARE						FOREIGN WARE																		
		Red Polished IV Ware	Black Slip III Ware	White Painted V Ware	Base-ring I Ware	White Slip I Ware	Monochrome Ware	White Painted II Ware	Bichrome III Ware	Coarse Ware	White Painted, wheel-made Ware	Bichrome, wheel-made Ware	Black Punctured Ware	Dagger	Knives	Pins	Rings and Bracelets	Hair-rings	Ear-rings	Beads	Spindle-whorls	Axe-head	Beads	Bowl	Flint-stones	Beads
BOTTOM STRATUM	1st Burial		1		3, 16						2	29				34, 36, 37				55, 56	57	58				
	2nd Burial			6, 7	15	21, 22							30			38, 39						59			66	
	3rd Burial			4, 9			17, 18			20			32	31, 33	40, 41, 42, 43, 44, 45, 46		51					60			67	
	4th Burial	5, 10	8, 12		14					19					35		49						61			
	Uncertain		28		11, 13											47, 48							62	63	64	68, 69
2nd Stratum: 5th Burial							23, 27	24, 25	26								50	52, 53	54						65	

DISTRIBUTION OF FINDS IN TOMB 13

POTTERY																	BRONZE				STONE	BONE	PASTE	
CYPRIOTE WARE													FOREIGN WARE											
Red Polished IV Ware	Red Slip Ware	Black Slip III Ware	White Painted V Ware	Red-on-black Ware	Base-ring Ware, zoomorphic	Base-ring I Ware	White Slip I Ware	White Slip II Ware	Plain White Ware	White Shaved Ware	Monochrome Ware	Levanto-Helladic Ware	Bichrome, wheel-made Ware	Plain White, wheel-made Ware	Knives	Rings	Bracelet	Bowl	Beads	Cylinder	Bottle	Beads		
50	53, 56	41, 52, 54, 57, 58, 60, 61	14, 15, 17, 42, 43, 44, 45, 46	51	35, 36, 37	3, 4, 6, 30, 33, 38, 39, 40, 47, 55	12	13	27, 49	16	5, 29, 31, 32, 34, 48, 59	20, 21, 22, 23, 24	8, 9, 10, 11	1, 2, 7, 18, 19, 25, 26, 28	62, 63	64, 65, 66	67	68	69, 70, 71, 72, 73	74	75	76, 77		
= 1	= 2	= 7	= 8	= 1	= 3	= 10	= 1	= 1	= 2	= 1	= 7	= 5	= 4	= 8	= 2	= 3	= 1	= 1	= 5	= 1	= 1	= 2		



POTTERY FROM TOMB 10
LATE CYPRIOTE TOMBS, MILIA



1

No. 2



2

No. 3



3

No. 1



4

No. 4

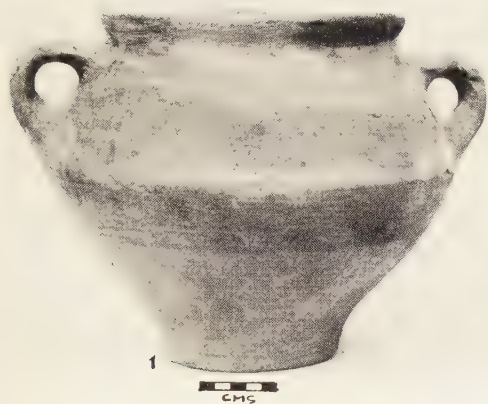


5

No. 5



POTTERY FROM TOMB 10
LATE CYPRIOTE TOMBS, MILIA



No. 7



No. 24



No. 14



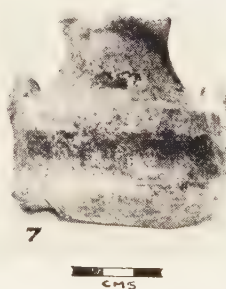
No. 37



No. 11



No. 8



No. 17



No. 16

POTTERY FROM TOMB 10
LATE CYPRIOTE TOMBS, MILIA



1

CMS

No. 15



2

No. 91



3

No. 92

CMS



4

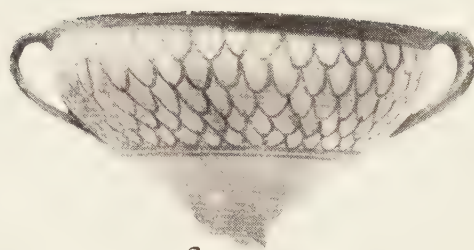
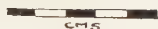
No. 93

POTTERY FROM TOMB 10
LATE CYPRIOTE TOMBS, MILIA



1

No. 22



2

No. 23



3

No. 69



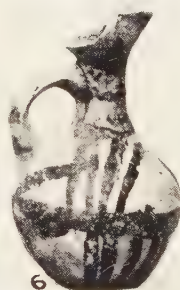
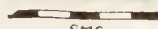
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No. 70



5

No. 73



6

No. 71

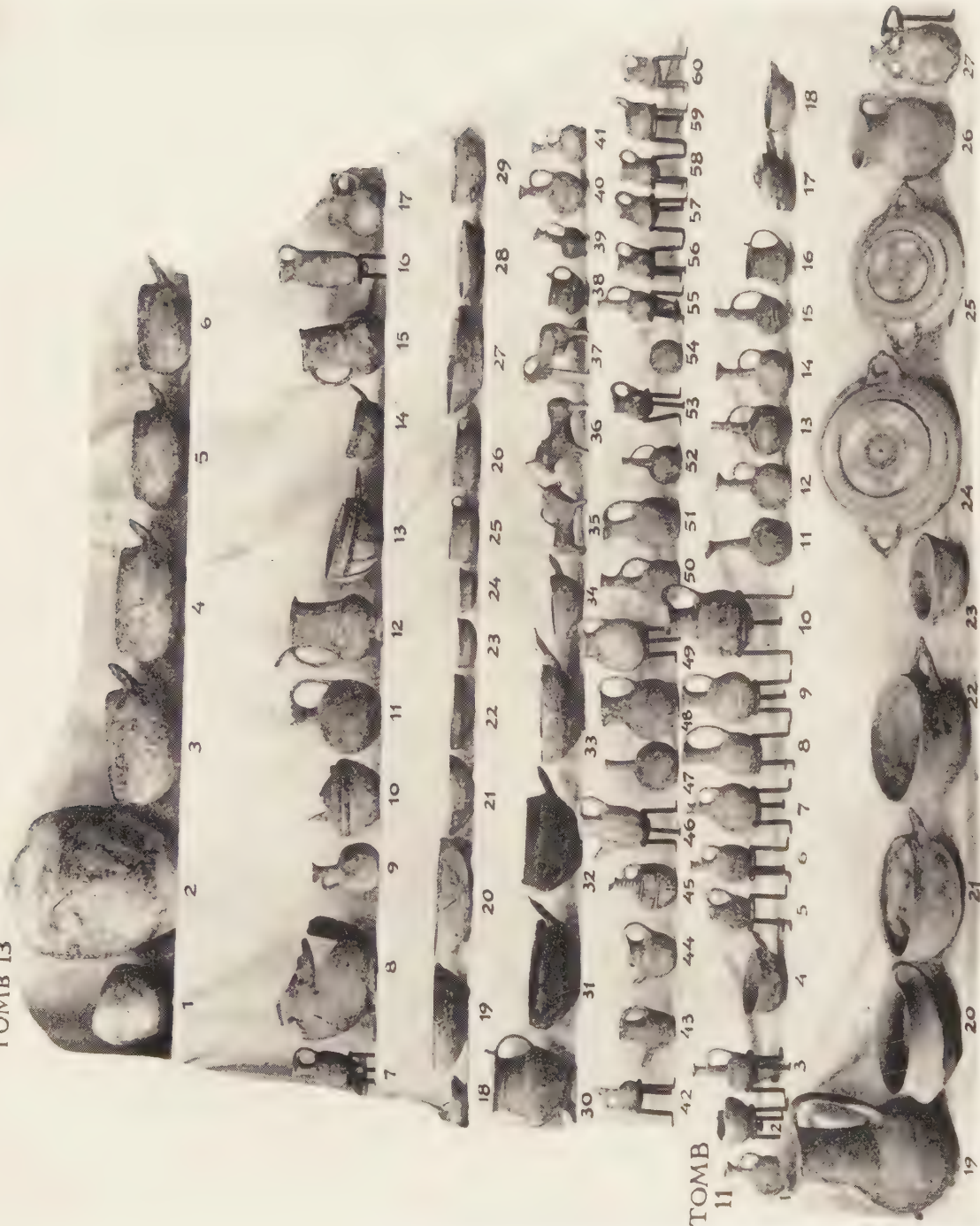


7

No. 72

POTTERY FROM TOMB 10
LATE CYPRIOTE TOMBS, MILIA

TOMB 13



POTTERY FROM TOMBS 11 AND 13
LATE CYPRIOTE TOMBS, MILIA



1

CM5

No. 8



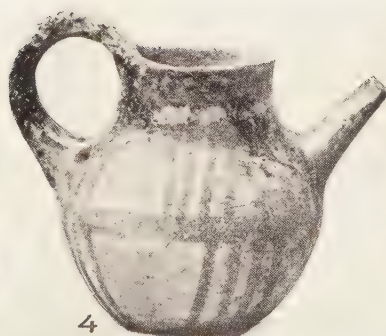
2

No. 9



3

No. 42



4

No. 44



5

No. 45

CM5

POTTERY FROM TOMB 13
LATE CYPRIOTE TOMBS, MILIA

A PALESTINIAN VASE-PAINTER OF THE SIXTEENTH CENTURY B.C.¹

AMONG the vases found by Dr. Westholm in the tombs of Milia and published by him in the preceding article are some examples painted in a two-colour style (some with animal figures), already familiar from excavations and surface-finds in Palestine and Syria. Another group, most of which are also from Milia tombs, is also in the Nicosia Museum. By the courtesy of the Department of Antiquities, Cyprus, I am allowed to publish this group here.² It seemed, therefore, a suitable opportunity to collect at the same time examples found in Palestine or Syria of the same class, to compare them with the Cypriote, and try to account for their appearance at this time.^{3, 4, 5}

¹ *Abbreviations:* AG—Sir Flinders Petrie, *Ancient Gaza*.

QDAP—Quarterly of the Department of Antiquities, Palestine.

SCE—Gjerstad, E., and others, *The Swedish Cyprus Expedition*.

SPC—Gjerstad, E., *Studies on Prehistoric Cyprus*.

² As these are now published for the first time, I have added a detailed description of each vase. Cf. Appendix, p. 35, which includes three vases (from Milia) in private possession in Lefkoniko.

³ Dr. Schaeffer's chapter in *Missions en Chypre* (pp. 49–58) on this style did not reach me till this article was practically complete. It is, therefore, only a coincidence, but, from my point of view, a singularly happy one that many of my observations agree with his. I am especially indebted to Mr. Loud, Director of the Oriental Institute Megiddo Expedition, for permission to publish vases from Megiddo; and for allowing me to study and refer to the material from the 1937 excavations; also to Mr. G. Shipton for invaluable help; and to Mr. L. Harding, Chief Curator of Antiquities in Trans-Jordan, for information about Tell el 'Ajjūl, and for showing me part of a krater with two-colour decoration found by him at Tell Deir 'Ala. The Rev. L.-H. Vincent, O.P., has most kindly read the MS. and given me the benefit of his criticism. I have also to thank Sir Flinders Petrie, Dr. C. Schaeffer, Prof. Dr. E. Sellin, and the Palestine Exploration Fund for their permission to reproduce illustrations from their respective publications.

⁴ The chronology of these vases seems well established by the Megiddo stratification. According to the excavators, two-colour ware occurs first in the Xth stratum (1650–1550), and 'reaches its peak' in the IXth (1550–1479). From information given me on a recent visit to Megiddo, I gather that the animal figures, with one exception (Pl. XIII *g*, and perhaps *d*), do not occur before the IXth stratum. This indicates that the *floruit* of the vase-painter who transformed the simple into the mature style, and whose identity I have tried to establish in what follows, falls partly in the first and partly in the second half of the sixteenth century, and the period of his greatest activity in the latter. I believe that the evidence from the other sites does not conflict with this, and Dr. Westholm has independently assigned the examples in the Milia tombs excavated by him to LCI *a* (i.e. c. 1600–1500). In any case, for the purpose of this study, greater precision is not essential or even important.

⁵ In what follows, I have tried to show that we have to do with one of those, before the rise of Attic vase-painting, rare cases, in which, on account of the individuality of his drawing, a number of pieces can be attributed to a single painter. Actually, over fifty vases or parts of vases with animal figures are here attributed to him. The validity of these attributions can be

Tell el 'Ajjūl

Forms are:

- (1) Tankard (Pl. IX *a*).¹
- (2) Two-handled water-jars (Pl. VIII *b, c*).
- (3) Kraters (Pl. VIII *a*; Pl. IX *b*).
- (4) A globular jug with narrow concave neck (Pl. VIII *h*).
- (5) Similar jugs but with slightly carinated profiles (Pl. VIII *d, e, g*).
- (6) Jugs with similar necks but ovoid bodies (Pl. VIII *f*).
- (7) A shallow bowl with horizontal ring-handle (Pl. VIII *i*).

Of these forms, 1 is a Palestinian MB II form with antecedents in MB I;² 2 is a two-handled version of jars like Pl. XIII *b* (from Megiddo), which derive from MB I prototypes.³ The same form probably lies at the back of (3), the krater (Pl. IX *b*), to judge by the shoulder and handle. The other forms 4–7 are hybrid forms which have resulted from the interaction of native and Cypriote (especially White Painted) elements, an interaction which will be seen is also reflected in the ornament.

In the ornament at Tell el 'Ajjūl, two 'styles' are recognizable. In the *first* style, to judge from the few existing examples, the schematic arrangement does not differ from that of the *second* style. Both are zone and metope styles.⁴ In the first style (Pl. IX *a–e*) the bodies of the birds that occupy the metopes are drawn in outline with interior filling of dots (*ibid. c*), or dots combined with bars (*ibid. d*), or bars alone (*ibid. e*); the head also is in outline with a single dot for the eye; the beak is shown by producing the upper line of the head downwards. It is an abstract style. The species of the bird cannot be identified; they are just ornaments. The bands that separate and those that enclose the metopes above and below consist of simple linear ornaments, among which the wavy band is popular (Pl. IX *a–d*). Pl. VIII *a* (and probably Pl. IX *d*) is monochrome.

tested by the illustrations alone, to which the text should be regarded as supplementary, not vice versa. The principal exceptions are indicated on each plate. Pieces *without* animal figures are also illustrated, but cannot, of course, be attributed with certainty. Mr. A. Diamantis kindly copied for me the decoration of the vases in Cyprus.

¹ Cf. *AG*, Vol. II, Pl. XXXI, 1137.

² e.g. (without handles), *QDAP*, Vol. VI, Pl. XXIX, 9; Pl. XXX, 8 (Rās el 'Ain).

³ Cf. p. 25.

⁴ The syntax of the ornament on the globular jugs of the second style (e.g. Pl. VIII *g, h*) proves on analysis to consist also of metopes separated by bands, which, however, in this case are continued to the base. The metopes are filled, as in many of the other vases, by crossing diagonals; the zones are formed, above, by the girding line at the base of the neck, and, below, by the base itself of the vase.

In the *second* style, the figures have solid or partly solid interior filling. Pl. X *c* illustrates the partial filling. Here a reserved space left in the centre of the birds' bodies is barred with diagonal stripes in red (not visible in the Plate) corresponding to the added red stripes on the dark parts. Normally, in both fishes and birds, the centre is dark and a red strip is inserted between it and the rest of the body. In the case of most fishes, the gills are alternate red and black, the eye a dot in a reserved space, elliptical (Pl. X *b, e*) or round (*ibid. d, f*), or a dot within a circle (*ibid. g*). In *ibid. i* the bodies are completely filled except for two reserved circles round the eyes.¹

In this second style there are at least two species of fishes, one with pointed and one with blunt head. In the former, the eye is set well forward and the gills are shown by stripes across the body (e.g. Pl. X *a, g*); in the latter the eye is farther back and high up (Pl. X *d-f, h*); the gills are shown by semi-circular stripes round it. The fishes in Pl. IX *g-i* combine elements of both styles and are exceptional.

In the case of birds, the necks are solid black; the eye is sometimes a circle with a reserved ring round it (Pl. X *g, h*), sometimes, as in the case of fishes, a reserved space with a dot in the middle (*ibid. c*; Pl. XI, several). Tails are formed by prolonging the lines of the body and joining them by bars. Occasionally they are completely filled (e.g. Pl. X *c*). The spreading outline in Pl. XI *j* should be noticed. Beaks may be straight or curved, long or short. Those that are drawn in outline have the peculiarity that the upper line is often curved like a bow (Pl. XI *a, b, d*). This gives an unnatural appearance to the head, since the normal thickening of the beak at that end is shifted to the centre. This strange appearance is accentuated when the head is drawn as a disc, almost detached from the neck (Fig. XI *a, b*). The same disregard of the thickening of the beak is observable in the case of beaks not in outline (e.g. Pl. X *c*; Pl. XI *j*), as is also a tendency to place the beak too low in relation to the head (e.g., Pl. XI *c*). Rather long-legged birds are the rule; the legs are bent and one is drawn back. There are a few cases of short-legged birds (Pl. X *g*; Pl. XI *a, g, i*). Three toes are usually shown.

Many of the birds illustrated in Pl. XI appear to have been completely filled with black. *Ibid. k* has spots in added red (?).

Pl. XI *g, i* (= Pl. VIII *d, f*), though not to be separated from the second style, are in a class by themselves. The painter has deliberately given a grotesque character to the birds. The treatment of plumage (added red), and the drawing of tails and legs are exceptional. The beaks of the birds (Pl. XI *g*) had originally red interior filling, now scarcely visible.

¹ For other examples, cf. Pl. XI.

In Pl. XII *a-f*, other animal pieces are shown; in Pl. XI *d, e* and Pl. XII *h*, palm-trees with bunches of dates. On the analogy of these, Pl. XI *f* represents a palm-tree also; in Pl. XII *g* only branches are shown.

Among accessory ornaments the star (Pl. XII *i, j*) is worth notice. The Maltese crosses (*ibid. k*) should be compared with the formula for tails.¹ Note also the insertion of them in spirals (*ibid. n*), which usually have spokes in the centres. The spoked spiral and its relative the spoked square or Union Jack ornament are, in fact, diacritics of this style; also bars and crossed diagonals on the handles,² and short bars on the lips.³

In spite of some affinities, the two styles appear, to judge from the drawing, to be *quite distinct*. It is only with the *second* that we are here concerned.

I think it can be shown that most of the animal paintings of the *second* style are the work of a single artist. It is not a question of the repetition of a certain formula, e.g., the barred triangle as a formula for the tail, but of the recurrence of certain mannerisms, especially in the drawing of beaks, legs, or fins, and in general to a definite character, more easily felt than described, which has been imparted to the figures. Personality has, in fact, 'come through'.

Using the criterion of the curved beaks already mentioned (p. 23), I infer that Pl. X *e*, Pl. XI *a, b, d*, and *h* are by the same painter. Now the bird here (Pl. XI *h*) is clearly by the painter of the bird in *ibid. j*, which is related by the drawing of the legs to *ibid. o, q*, and so with Pl. X *c*.

Another group of pieces permits of attribution to a common painter. Using as criterion the heads of the birds in Pl. XI *c*, we may attribute Pl. X *h* to him, though the beak is shorter. Closely related is the leading bird in Pl. X *g*, and from this piece it follows that the slim pointed fishes are by the same hand as the blunt-nosed, all of which have an unquestionable family likeness. Hence Pl. X *e* is by the same hand, a piece which has been shown by the drawing of the bird to be by the painter of the first group. The two groups thus coalesce as the work of one man.

When these comparisons are carried further it will be found that most of the Tell el 'Ajjūl animal pieces of the second style can be attributed to him. Pl. XI *g, i* are in a class by themselves.⁴

It is evident that if these attributions are valid, and if it is found possible to

¹ Cf. *AG*, Vol. I, Pl. XXX, 31-3. The Maltese crosses in this case appear to have been formed by joining the spokes.

² As on vases of the Cypriote group (Pl. XVIII *m-y*). Cf. also Pl. XIII *f*².

³ As on the krater of the first style (Pl. VIII *a*).

⁴ In view, however, of the versatility of this painter, which will appear more clearly when the Cypriote vases are considered, I do not think it unlikely that these two pieces are by him; the feet of the birds on the left and right (Pl. XI *i*) have analogies in Pl. XV *b*.

attribute other pieces from other sites to this painter, whom for convenience we may call the 'Tell el 'Ajjūl painter', a considerable step towards understanding this style will have been made.

Megiddo

Passing to Megiddo, we find that two-colour ware is practically confined to Strata X and IX. Forms are:

- (1) Tall carinated jars with single upright handles on the shoulder (Pl. XIII *b, d, h*); these are especially common in Stratum X.
- (2) Tankards as at Tell el 'Ajjūl (cf. p. 22 (1)).
- (3) A krater (Pl. XIII *a*).
- (4) Jugs with high concave or cylindrical necks, and handles from rim to shoulder (Pl. XIII *e*), typical of Stratum IX.
- (5) A globular jug with raised base (Pl. XIII *c*).
- (6) Globular jugs with slight carination (e.g. Pl. XIII *f¹, f²*).
- (7) A deep bowl like Pl. XIV *g* (from 'Ain Shems), and with the same ornament.

Now form 1, whatever its ultimate origin, has already a respectable ancestry in Palestine, and especially at Megiddo, where its prototypes occur as early as Stratum XIII. Form 2, too, was by this time domiciled in Palestine.¹ How the krater originated has already been suggested.² The other forms (4-7), which actually belong to the IXth rather than to the Xth stratum, reflect Cypriotizing tendencies, and it is illuminating to find in Stratum X an imported Cypriote White Painted V (hand-made) globular jug with the ornament of crossing bands (an ornament which had already a longish record in Cyprus),³ in immediate anticipation of its wheel-made mainland counterparts. To the same influence of White Painted ware also must be attributed certain tendencies in the ornament of the two-colour vases in Stratum X; notably the diagonal crossing bands that occupy the panels and the zigzag vertical bands. It is from this zigzag band that the 'textile' ornament,⁴ perhaps the most popular among the ornaments of two-colour ware, arose. The process is illustrated in a vase from Stratum X, on which only one of the angular spaces left by the zigzag is filled with hatching, the rest being left blank. The step to filling all the spaces with hatching inevitably followed.

But if the influence of Cypriote White Painted ware supplied some of the decorative elements, the decisive contribution towards the formation of the style came from the mainland. In Stratum X, in addition to the 'textile' ornament,

¹ Cf. p. 22, note 1.

³ Cf. *SPC*, p. 149, Jug 2 (White Painted I).

² Cf. p. 22.

⁴ e.g. Pl. VIII *e*.

the Union Jack ornament appears for the first time. To fill the centre of the linked spirals also with spokes was the next step; but how the spiral ornament itself entered the repertoire of ornaments is, I think, indicated by the presence in Stratum X of a Cypriote White Painted V jug with pinched lip and carinated shoulder, on which is a row of concentric circles. Actually, on some of the vases of the Cyprus group, to be studied presently, linked concentric circles take the place of the more usual spiral, and on the jug from Tomb 10 at Milia (which, incidentally, is of the same form as the Cypriote jug with the concentric circles at Megiddo) is a row of stars, not linked, but detached.¹ In the light of these examples, the origin of the spiral ornament in the two-colour ware finds its most natural explanation, and it is not necessary to look for outside, Aegean or other, influence to account for it.²

To the same class of ornament belong the medallions on a jug of form 4 from Stratum IX. These medallions are placed within metopes above the point of intersection of crossing diagonals. One is round and the other two lozenge-shaped.



About this time it occurred to some vase-painter to put the figure of a bird in this place. The earliest example of this is a globular jug in Stratum X, which shows its Cypriote affinities by its pinched-out lip and intersecting diagonals, among which, however, no Cypriote painter at this time would have introduced a figure. This figure deserves particular attention (Pl. XIII *g*), because it is the first example of the partly representational, partly formal drawing which is the mark of this style. It looks like an immature rendering of the Tell el 'Ajjūl painter's favourite bird and may fairly be regarded as one of his earliest pieces.³ On the reverse is a hatched Maltese cross, and in the intermediate panel a group of vertical wavy lines as in Pl. VIII *h*. Pl. XIII *f*¹, *f*² shows a more finished piece. The drawing is firm and delicate; the exaggerated form of the figure is, of course, deliberate, and quite in keeping with the whimsical humour of the Tell el 'Ajjūl painter, to whom, as the drawing of the legs⁴ and head⁵ shows, the piece is to be attributed.

¹ Cf. Pl. III, 8.

² Cf. p. 33.

³ The drawing of the head permits Pl. XI *g* to be assigned to him.

⁴ Cf. the bird on a similar jug from Tell el 'Ajjūl (Pl. XI *h*).

⁵ Cf. the head and beak of the right-hand bird in the left-hand panel of the water-jar from Tell el 'Ajjūl (Pl. X *c*). Cf. also Pl. XI *k*.

Pl. XIII *h*, a jug of form 1, is interesting because the painter has treated the backs of the birds, as well as the tails, as if seen from above. The drawing of the heads, especially of the bird on the right, should be compared with the eye (and its setting) of the fishes on the krater (Pl. XIII *a* and Pl. X *b*) vases, which I hope to show should be attributed to the Tell el 'Ajjūl painter. The legs of the bird on the right have close analogies in Pl. XI *q*, which has been attributed to him,¹ and in Pl. XIV *b*, a piece which will be attributed to him later. I think that, though exceptional in composition and detail, this vase is his work. In any case, as a pattern, it is admirable, and admirably adjusted to the space it has to fill.

The drawing of the eye of the fish on the krater (Pl. XIII *a*) has already been compared with that of the fish on the deep jar from Tell el 'Ajjūl (Pl. X *b*), and this latter fish is shown by the drawing of the fins to be by the same painter as Pl. X *f*, who is the Tell el 'Ajjūl painter. Apart from the evidence of these, the subsidiary fins on the Megiddo fish (Pl. XIII *a*) are almost identical with those on Pl. X *d*, another of his pieces.

The fish on the fragment (Pl. XIII *d*) stands in about the same relation to the other fishes, as the birds in *ibid.* *h* to other birds. Like them it is conceived two-dimensionally. But these are scarcely sufficient data to permit its attribution to the Tell el 'Ajjūl painter. The form of the vase suggests that it comes early in the series.

Pl. XIII *c* shows an abstract ornament, the basis of which is the palm-branch with bunches of dates adhering to it.²

The jug (Pl. XIII *b*) is an example of form 1 typical of the Xth stratum. *Ibid.* *e* shows the hybrid form typical of the IXth. The influence of Cypriote jugs accounts for the neck and handles, but the degree of carination is in conformity with mainland rather than Cypriote tradition. The Cypriote originals would have 'depressed' bodies with more sharply carinated shoulders.

To sum up. Thanks to the carefully observed stratification at Megiddo, it is possible to follow step by step the development of the two-colour style from simple figureless metopes to a style in which the metopes and other available spaces are occupied by single animal figures, partly formal, and partly representational. The later phase in which two or more figures are placed in the metopes is so far rare at Megiddo, in contrast to Tell el 'Ajjūl where examples are relatively common. The inferences to be drawn from these data will be considered later.

¹ Cf. p. 26, note 3.

² Cf. Pl. XI *d*, *e*.

Rest of Palestine

Of the few fragments of this ware which have been found at other sites, those from Tell el Hesi (Pl. XIV *a*) and Tell Ta'annek (Pl. XIV *c*, *d*)¹ are to be added to the list of the Tell el 'Ajjūl painter's pieces. The monster on the Gezer sherd (Pl. XIV *b*) should also be attributed to him.² This is inferred from the drawing of the legs, to be compared with those of the right-hand bird on the Megiddo vase (Pl. XIII *h*) and of the bird on the Tell el 'Ajjūl fragment (Pl. XI *g*), and also from the drawing of the head (excepting the horns) and beak, which should be compared with those of the bird in Pl. X *h*, and also with those of the animal in Pl. XII *a*, reasons for attributing which to the Tell el 'Ajjūl painter will be given later. The treatment of the body, a reserved space with bars on it, is exceptional, but has a parallel in Cyprus (Pl. XXIII *f*) on a piece which will also be attributed to him.³

The small krater from Gezer (Pl. XIV *f*) does not bear the stamp of this painter's work. It has, of course, points of contact with the true two-colour style, and some with the linear style at Tell el 'Ajjūl, especially the use of wavy bands. But it does not fit into either group.

Reasons for attributing to him the Shephelah sherd (Pl. XIV *e*) will be given in the next section.

The 'Ain Shems bowl (Pl. XIV *g*) belongs to this style, but as it has no figures, no attribution can be made. It is a companion piece to the Megiddo jar already mentioned (p. 25).

Syria

A fair quantity of vases of this style seems to have been found at Rās Shamra,⁴

¹ And Tell ed Duweir (Pl. XIV *k*), from the shoulder of a krater, since restored. Pl. XIV *a* = Bliss, *A Mound of Many Cities*, p. 62; *ibid.* *c*, *d* = Sellin, *Tell Ta'annek*, Fig. 50.

² Also the fish. Macalister, *The Excavation of Gezer*, Vol. II, Fig. 334.

³ These resemblances have since been confirmed by the discovery of a krater in a fine state of preservation at Tell ed Duweir (Pl. XIV B). The hand of the Tell el 'Ajjūl painter is apparent in all four figures. Note especially the detailed correspondence between these monsters and the Gezer monster (Pl. XIV *b*). The hind legs should be compared with those of the bulls on the Cypriote vase (Pl. XVI), where there is the same hesitation between claws and hooves. These new figures allow us to attribute Pl. XII *b* also. For permission to illustrate this piece as well as Pl. XIV *k*, I have to thank Mr. C. Inge, Director of the Expedition.

Of the four sherds from Askalon (Pl. XIV, *l-o* = *PEF, QSt.*, 1923, Pl. III, 25-7, 31) the three with figures can be attributed to the Tell el 'Ajjūl painter. The fish (*n*) is two-dimensional, both eyes being shown; otherwise it resembles Pl. IX, *i*. The interior filling of the bird's body (*o*) resembles that of the fish from Megiddo (Pl. XIII, *d*), but the Union Jack pattern may have been intended, for which there is analogy at Megiddo (cf. p. 29, note 3). The close similarity of the bird's head (*l*) with Pl. XV, *c* (from Cyprus) deserves notice.

⁴ Cf. Schaeffer, *Missions en Chypre*, p. 52.

but, as far as I know, only one piece has been published (Pl. XIV *h*¹, *h*²).¹ This piece, a krater, is particularly valuable for the purpose of this study, not only because it can be attributed without hesitation to the Tell el 'Ajjūl painter, but because it permits the attribution to him of further pieces from Tell el 'Ajjūl.

The drawing of the birds and fishes has precisely those diacritics which have been shown to be associated with this painter, and it is not necessary to draw attention to them in detail. It may be noted, however, that this vase provides instances of birds with forked tails,² and of a beak of exceptional form.³ It is, indeed, typical of this painter how he varies his details from vase to vase. His inventiveness is further shown in this vase in the treatment of the tree, into the trunk of which he has introduced the Union Jack ornament.⁴

The importance of being able to attribute this vase to him is that, on account of the drawing of the goat, Pl. XII *a* must be also attributed to him, and on account of the drawing of the hind quarters, the Shephelah sherd also (Pl. XIV *e*).

The Minet el Beïda krater (Pl. XIV *i*) is monochrome. The fish is surely by the Tell el 'Ajjūl painter, but, in this case, he has applied to a fish of the blunt-nosed species the formula for gills and eye elsewhere employed for the pointed.

*Cyprus. Milia*⁵

The forms are:

- (1) Jugs with tall concave neck and carinated shoulder (Plates XX–XXIII, except Pl. XXIII *d*, *e*, *h*; Pl. II; Pl. IV, 3–4; Pl. VII, 1). Out of 43 vases, 37 are of this form.
- (2) Globular jugs with narrow necks (Pl. XXIII *d*, *e*, *h*; and Pl. IV, 1, Pl. VII, 2).
- (3) A cylindrical juglet with narrow concave neck, like a Tell el Yehudiyeh form (Pl. III, 8).

Of these forms, 1 seems to be immediately derived from contemporary Cypriote White Slip or Monochrome jugs or tankards with 'depressed' bodies,⁶ but its prototypes in Cyprus go farther back, occurring at least as early as in

¹ Cf. *ibid.*, p. 54, Fig. 23; p. 57, Fig. 24, from which the drawing here is taken.

² Cf. Pl. XIX *b* (*Milia*). Also on a sherd (unknown provenance) in Palestine Archaeological Museum, No. P 1167.

³ This drawing of the beak of the smallest of the three birds should be compared with that of one of the birds in Pl. XV *a* (*Milia*).

⁴ There is a sherd from Megiddo, in which the interior of a fish is similarly enhanced.

⁵ In what follows, the vases from *Milia* published by Dr. Westholm, and three in Stockholm probably from *Milia*, are taken into account. For detailed description of the remainder, cf. Appendix, p. 35.

⁶ Cf. *SPC*, p. 183, Jug, 2 (Monochrome); p. 209; for a Red-on-black example, cf. *ibid.*, p. 178, Jug, 4.

Black Slip II ware.¹ The difference between the form of the *Milia* jugs and their Megiddo relatives has been mentioned,² and it seems likely that the mainland jug (which is typical of the IXth stratum) owes the form of the body to the jars with shoulder-handles which are typical of Stratum X. Only the tall concave neck and the band handle would be borrowed from the Cypriote form. There is, however, at least one two-coloured vase at Megiddo (Stratum IX) which approximates more closely to the *Milia* form.³

To pass to the decoration, nearly all the vases with figures can without hesitation be attributed to the Tell el 'Ajjūl painter. Compare especially the bird on the globular jug (Pl. IV, 1 in preceding article) with the birds on the similar jug from Tell el 'Ajjūl (Pl. XI *h*); Pl. XV *g* with Pl. XI *c*. The short legs of the bird (Pl. XV *d*) have their precise counterpart at Tell el 'Ajjūl (Pl. XI *a*). The bird in Pl. XIX *a* is a more carefully drawn version of the birds in Pl. X *c*, and on the strength of this comparison, I would attribute Pl. XI *s* to him also. Pl. XXIII *f* represents an exceptional species; but the spreading tail is exactly that of XI *j*,⁴ and the treatment of the interior part of the body is that of the Gezer fragment (Pl. XIV *b*). One might hesitate at first sight in ascribing the birds in Pl. XV *f* to this painter, but the heads should be compared with that on a Tell el 'Ajjūl sherd (Pl. XI *r*), and the slim proportions can be accounted for by the necessity of fitting the figure into the rather awkward space caused by the unusually sharp carination of the shoulder.⁵ (The same necessity has obliged the painter to set the legs of the birds in Pl. XV *a*, *b* too far back, so that they have a top-heavy appearance.) This vase (Pl. XV *f* = Pl. XXI *a*¹⁻³) is, however, unusual in other respects.⁶ There are parallels for the star ornament⁷ at Tell el 'Ajjūl (Pl. XII *i*, *j*), but the introduction of vases⁸ as accessory ornaments has no parallel in this style. These vases look like pilgrim flasks, but round globular jugs as in Red-on-black ware may be intended.⁹ On the jug itself, the group of vertical stripes below the lowest zone recalls a familiar arrangement in White Painted V ware.¹⁰ All things considered, in spite of its exceptional character I think this vase must have been painted by the Tell el 'Ajjūl painter. In the case of another exceptional bird (Pl.

¹ Cf. *SPC*, p. 140, Jug, 12. The *floruit* of this ware was Middle Cypriote II (1900–1750). Cf. *SPC*, pp. 269, 273, 335.

² Cf. p. 27.

³ Pal. Museum, 34. 1273.

⁴ Cf. also *AG*, Vol. I, Pl. XXIX, 8.

⁵ But cf. also Pl. XV *d* (left) for similar body-curve.

⁶ The full ornament is shown in *Missions en Chypre*, p. 51, Fig. 22. Cf. Pl. XVIII *a–g* (here) for some of the elements.

⁷ Cf. Pl. XVIII *d*, *e*.

⁸ Cf. Pl. XVIII *f*, *g*.

⁹ Cf. *SPC*, p. 178, Jug, 2; *SCE*, Vol. I, Pl. CX, 2.

¹⁰ Cf. Pls. V, 3, 4, 6; VII, 4 of preceding article.

XV *i*), the characteristic treatment of the head and legs leaves no doubt that it is by his hand. The sharp angle of the breast in Pl. XV *e* should be compared with Pl. XI *a*. In Pl. XV *a* a bird with beak in outline and twisted head, and a bird with solid beak starting low on the head, occur on the same vase, additional proof that both types are attributable to the one painter. The bull-vase (Pl. XVI = Pl. VII, 1 of preceding article) must be attributed to this painter on account of the close analogy of the drawing of the hind quarters with that of those on the Rās Shamra krater (Pl. XIV *h*²), and this attribution is confirmed by the birds, which have the characteristic drawing of beak, head, and legs. Compare especially the disc-shaped head almost detached from the neck with the Tell el 'Ajjūl equivalents (Pl. XI *a, b*). The drawing of the bulls' tails makes it possible to add Pl. XII *f* to the list. The other bull pieces (Pl. XII *d, e*) cannot, however, be attributed to him with complete conviction.¹ If one regards this Cypriote group as a whole, one notices signs of hasty drawing, shown by the exaggerated necks and heavy bodies of some of the birds, and, in one case (Pl. XV *g*), by the omission of feet;² also an accentuation of mannerisms. This leads one to suppose that the Cypriote vases are the latest of the series. The same tendency, but less pronounced, is already perceptible in the birds on the Rās Shamra krater, which may accordingly be regarded as illustrating an intermediate phase of the painter's work.

The three vases (Pl. XXII *g, h, i*) are technically inferior to the rest, being poorly shaped and imperfectly fired. The painting (Pl. XV *j-k*) is clearly not the work of the Tell el 'Ajjūl painter.

Of rather similar quality is the vase (Pl. XXIV),³ which may be mentioned here, though its provenance is not known. The decorative scheme is exceptional in that the principal panels are not subdivided, but extend the whole length of the neck, a peculiarity of Pl. XXII *g* and *h* also; and among individual ornaments the formalized sacred tree and the hatching between the spirals occur only here. Apart from the general quality of the piece, the drawing of the bird shows that we have not to do with the Tell el 'Ajjūl painter.

Three vases (Pl. XXIII *a, b, c*) are included here (though they do not strictly belong to this study) because they come from Milia and are representative of a large number of vases of similar technique and style of ornament, which are found in Cypriote tombs of this date. They have points of contact with the true two-colour style in their form and in the occasional use of two colours, but

¹ For vertical bars across the body like those of the bull (Pl. XII *d*) compare, however, Pl. XIX *a*. The two figures correspond also in the treatment of the eye.

² Note also the hooves of the right-hand bulls (Pl. XVI), and compare the Tell ed Duweir fragment (Pl. XIV *b*) where, however, the hesitation between claws and hooves is more intelligible.

³ In the British Museum. Published here by the courtesy of the Trustees.

the slip, if any, is thin, the paint is dull, and the ornaments differ from those of the two-colour style both in their arrangement and in detail (Pl. XVIII *h-l*).¹ Thus figures seldom appear (the bird in Pl. XV *l* is an exception), and of the diacritics of the two-colour style the Union Jack is rarely and the spiral never found. They may be regarded as parallel but secondary products of the workshop which produced the vases of better quality, but they may be Cypriote copies.

Enkomi

There are in the British Museum some vases of the two-coloured style from Enkomi.² Two are illustrated here. One (Pl. XIX *b*) is by the Tell el 'Ajjūl painter; the other (*ibid.* *d*) is a close relative of the globular jugs from Tell el 'Ajjūl (Pl. VIII *g, h*), Megiddo (Pl. XIII *f*), and Tomb 10 at Milia (Pl. IV, 1 of preceding article). It has no figures.

The krater from Enkomi (Pl. XIX *c*) (an unstratified find)³ belongs to the two-colour style, but the drawing of the bull is too indeterminate to allow of attribution.

Nitovikla

Four sherds of this ware were found at Nitovikla.^{4, 5}

Reviewing the evidence from the three main sites, Tell el 'Ajjūl, Megiddo, and Milia, we find at Megiddo evidence for the growth of the mature two-colour style from a simpler metope style by the introduction of figures and other ornaments into the metopes or into the spaces formed by the intersection of diagonals within the metopes. At first, single animals were so placed, but the next step was to fill the metopes with two or more figures, to place different kinds of animals in association, and composite scenes such as birds attacking fishes. This ware is best represented at Tell el 'Ajjūl, where it has been found on the floors of buildings as well as in tombs, and, so far, in greater quantity and variety than elsewhere. But stratified evidence for the growth of the style is lacking here, though examples of a simple linear figure style already described⁶ have been found. It cannot, however, be affirmed that this linear style is an earlier phase of the mature two-colour style. The growth of one from the other cannot be demonstrated. The earlier pre-figure phase

¹ Cf., for example, *SCE*, Vol. I, Pl. CXV, 14, 15; Pl. CXVI, 1 ('White Painted Wheel-made Ware').

² Cf. Walters, *Catalogue of Vases in the British Museum*, Vol. I, Pt. II, pp. 138-9. C 732-5.

³ Cf. *SCE*, Vol. I, Pl. LXX, 1.

⁴ Cf. *ibid.* 3.

⁵ Since the above was written three vases of this style from Archangelos have been acquired by the Palestine Archaeological Museum. Of the two with figures, one (Pl. XIX, *e-h*) is by the Tell el 'Ajjūl painter.

⁶ Cf. p. 22.

represented at Megiddo may, of course, turn up at Tell el 'Ajjūl in a stratified context, but, on the present evidence, one would infer that the style originated in the north of Palestine, and that the centre of production then passed to the south. It is not unlikely that the vase-painter, who transformed the simple into the mature style and whose hand can be identified in the majority of the pieces studied, was an itinerant artist, offering his services where there happened to be a demand for them. If so, he seems to have soon established himself in the south, whence examples of his work were exported to other parts of Palestine, to Syria, and eventually to Cyprus. There is a uniformity about the Cyprus group which suggests that they formed part of a single consignment, and the form of the jugs can be explained by supposing that they were especially designed to satisfy Cypriote tastes.

That the style is a mainland and not a Cypriote style is thus established by the evidence at Megiddo for its origin and growth. Further proof, if required, is that the vases are wheel-made at a time when the wheel was still scarcely used in Cyprus. Moreover, the otherwise peculiar fact that of the pieces found in Cyprus all come from the east coast becomes, if they were imports from Palestine, intelligible.

There are, of course, plenty of instances of animals, single, in file, or in combination (e.g. birds attacking fishes, snakes, &c.) in the vase-painting of the Near East before this time.¹ But they are nearly always treated symbolically or as abstract ornaments, seldom representationally. Even when the drawing is representational, the emphasis is on the symbolic or ornamental value. I do not know any parallel in earlier or contemporary vase-painting in this part of the world, except Minoan, for the carefully observed details in the work of the Tell el 'Ajjūl painter, or, even in Minoan, in spite of its far more lifelike drawing, for the character which he gives to his animals. But the inspiration in this case can hardly be Minoan. The effects of direct Minoan ceramic contacts are known from the Atchana² and Tell Billa pottery,³

¹ Cf. for example, Mackay, *Excavations at Jemdet Nasr*, Vol. I, pp. 259 and 263. For this reference I am indebted to Rev. H-L. Vincent, O.P., who also pointed out to me how the Tell el 'Ajjūl style conforms to the old Oriental tradition in respect of the use of two colours, and the metope arrangement, scenes of birds attacking fishes, &c. (Cf. Vincent in *Syria*, Vol. V (1924), pp. 186 ff.) To draw out these connexions would require a separate study, which, it is to be hoped, Père Vincent will himself one day undertake. The present study is concerned only with immediate antecedents.

² Cf. *Antiquaries' Journal*, Vol. XVIII (1938), Pls. IX, X, XI. But cf. Schaeffer's recent remarks in *Syria*, Vol. XIX, pp. 34 ff.

³ Cf. Speiser, 'The Pottery of Tell Billa', *Museum Journal*, Vol. XXIII, pp. 257-60 and pp. 273-6. The connexions claimed by Speiser between this Tell Billa pottery and the two-colour style of this study do not appear to me to have been established. On the contrary, the elements which the two styles have in common are too few to have significance.

where they are confined to individual ornaments and to the light-on-dark technique. The birds remain oriental abstractions. Birds in file occur on matt-painted two-colour vases at Mycenae of about this date,¹ but no connexion between them and the Palestinian can be demonstrated. The differences are greater than the resemblances. The leaping fish of Tell el 'Ajjūl (Pl. X *i*) recall, it is true, well-known Minoan works of art, ceramic and other,² but the resemblance is seen to be fortuitous, when they are considered in relation to the Tell el 'Ajjūl painter's work as a whole. Nor to Minoan influence need the spirals, as has been seen,³ be ascribed, even if we regard the spokes as versions of the rosette and point to parallels at Knossos⁴ or on the Hagia Triada sarcophagus.⁵ Egypt, where spiraliform ornaments have a long history, and where they were coming back into fashion on painted ceilings, would be a more likely source. Actually, Egyptian wall-paintings provide a certain parallel to the partly formal, partly representational drawing of animals which distinguishes the Tell el 'Ajjūl painter's work, but the parallels are not precise enough to have significance and should not be pressed. Of direct borrowing from or imitation of Egyptian or Minoan art there is no evidence. The only decisive external and immediate contribution to the formation of the Palestinian two-colour style, and that in its early pre-figure phase, came from Cyprus by means of the import of Cypriote White Painted wares, which precipitated a revival of vase-painting in Palestine, long overdue, and supplied some simple motives.

The transformation of these simple decorative elements into the individual style which has been the object of this study can have been achieved only by a painter of exceptional talent. This talent is expressed in the sensitive drawing of animals, in the wide range of ornaments, and (especially in the Cypriote group) in their careful tectonic arrangement.⁶ The measure of the painter's originality can best be gauged by comparing his work with other Palestinian painted pottery of this or the succeeding period.⁷

W. A. HEURTLEY.

¹ Cf. *Annual of British School at Athens*, Vol. XXV, Pl. XXX.

² Cf., for example, Bossert, *Altkreta* (1923), 70, p. 47 (Phylakopi); 64, p. 41 (Knossos).

³ Cf. p. 26.

⁴ Cf. Bossert, *Altkreta*, 50, p. 30.

⁵ Cf. *ibid.* 72, p. 49.

⁶ The tall necks of the Cypriote jugs provided an additional space for decoration, not available on the kraters, &c., of the mainland. Hence their more elaborate appearance. Pl. XX *b* has as many as five registers.

⁷ Cf. especially Starkey and Harding, *Beth Pelet*, Vol. II, Pl. LVIII; Macalister, *The Excavation of Gezer*, Vol. II, Figs. 336, 337.

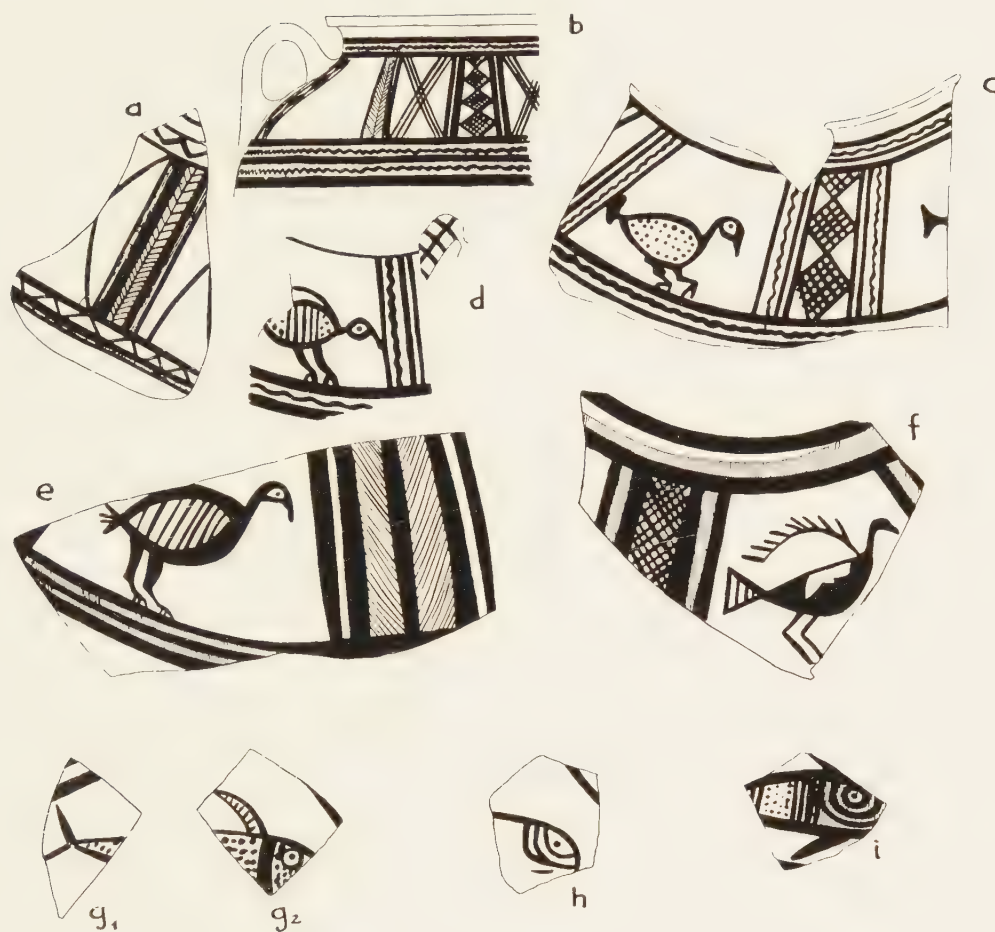


a = Pl. IX, *d*; *b* = Pl. X, *b*; *c* = Pl. X, *c*; *d* = Pl. XI, *g*; *f* = Pl. XI, *i*; *g* = Pl. XI, *h*; *i* = Pl. XII, *k*

TELL EL 'AJJŪL

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

b, *g*, *c* attributed



d = Pl. VIII, *a*

TELL EL 'AJJŪL

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

Not attributed, except *i*



b = Pl. VIII, *b*; *c* = Pl. VIII, *c*

TELL EL 'AJJŪL

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

All attributed, except *a*

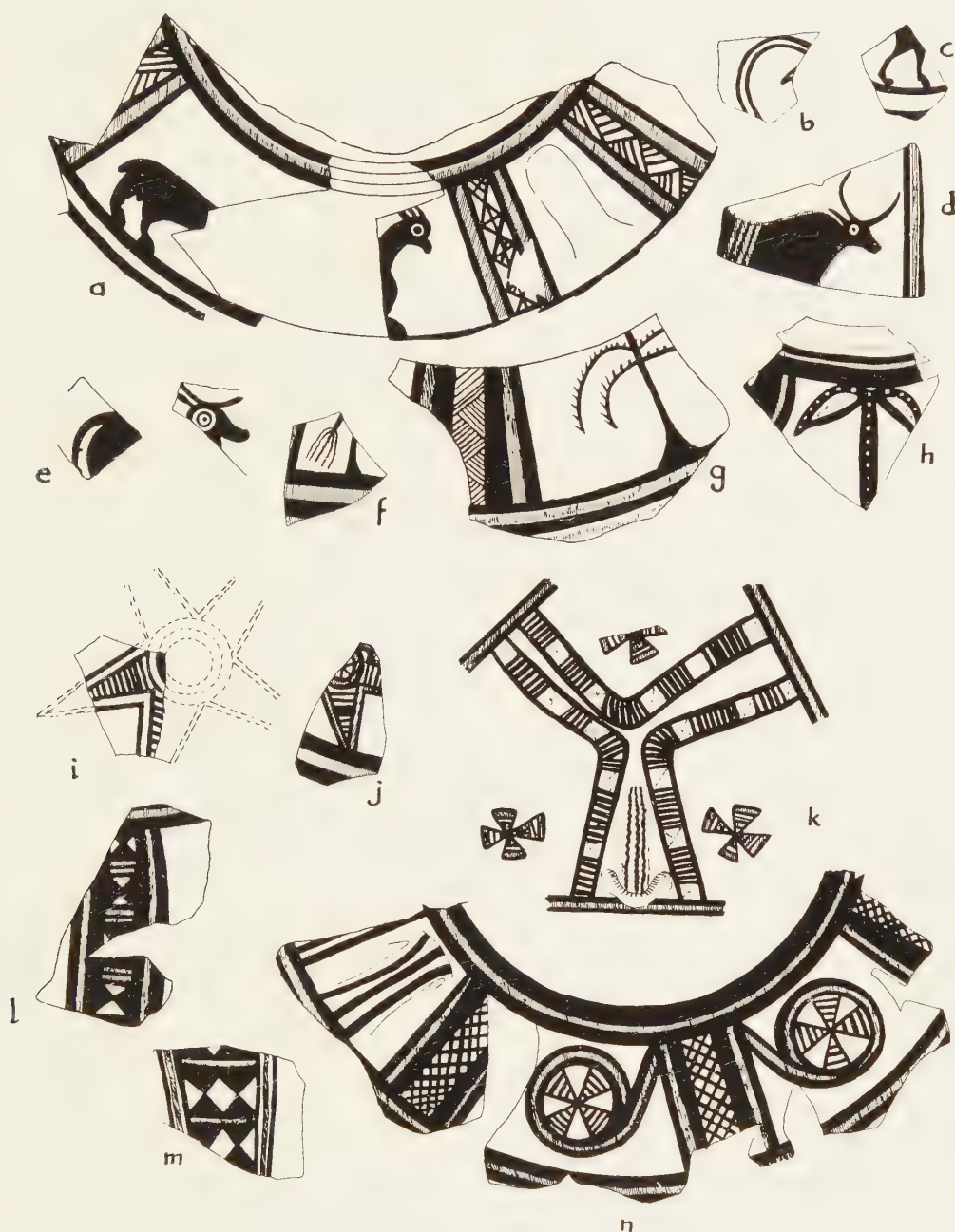


g = Pl. VIII, *d*; *h* = Pl. VIII, *g*; *i* = Pl. VIII, *f*

TELL EL 'AJJŪL

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

a-f, *h*, *j*, *m*, *o*, *q* attributed



k = Pl. VIII, *i*

TELL EL 'AJJŪL

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

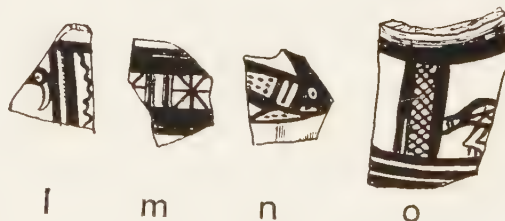
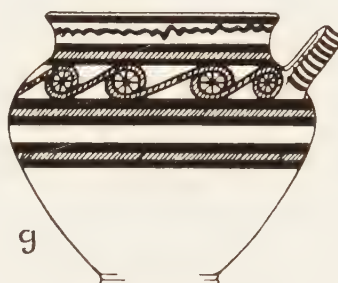
a, b, f, h attributed; *d, e* probable



MEGIDDO

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

a, f, g attributed; *h* probable



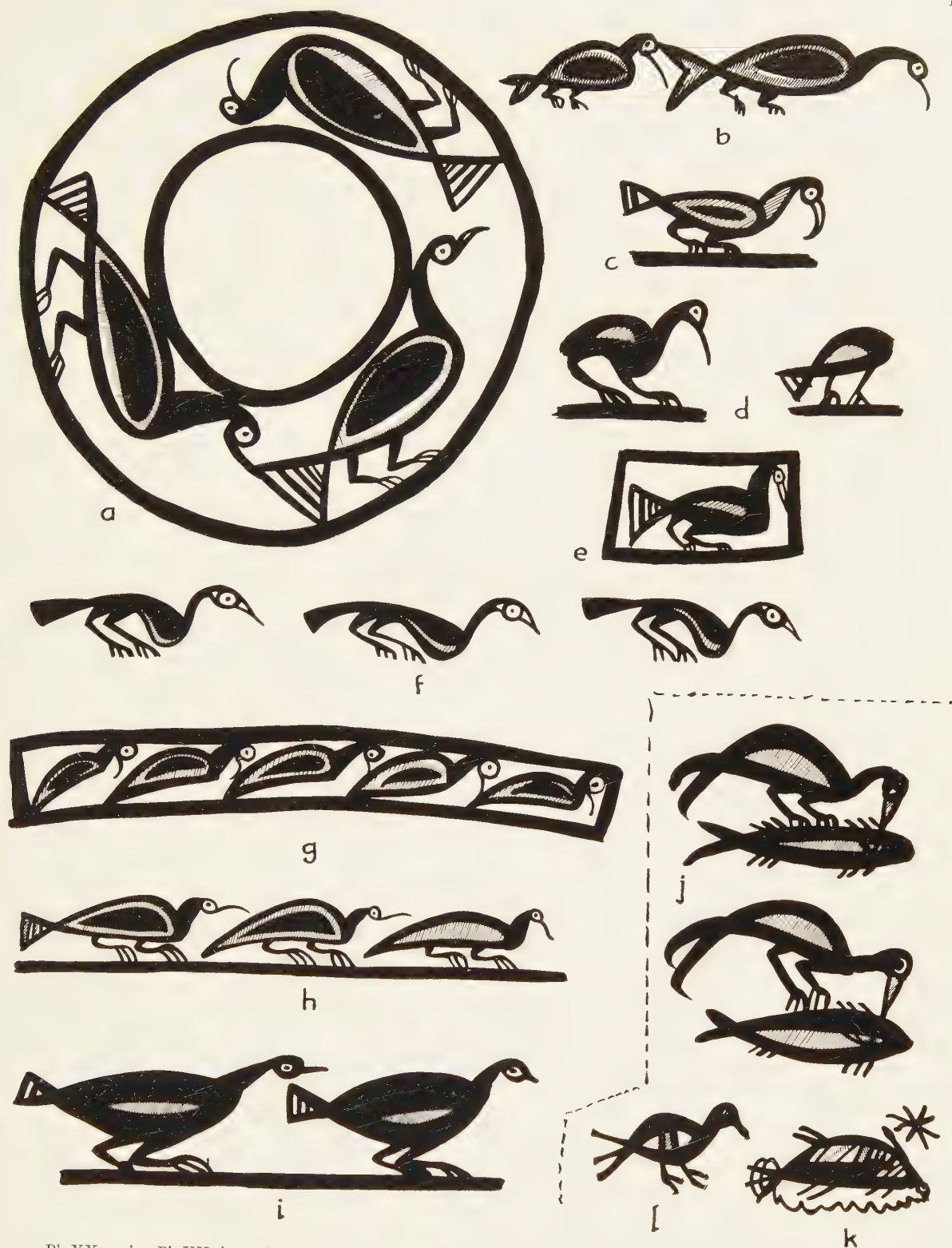
a Tell el Hesi. *b* Gezer. *c, d* Tell Ta'annek. *e* A tell in the Shephelah. *f* Gezer. *g* 'Ain Shems.
h 1, 2 Râs Shamra. *i* Minet el Beîda. *k* Tell ed Duweir. *l-o* Ascalon

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

All attributed, except *f*, *g*, and *m*



TELL ED DUWEIR
A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.
Attributed



a = Pl. XX, *a*; *b* = Pl. XX, *b*; *c* = Pl. XX, *c*; *d* = Pl. XX, *d*; *e* = Pl. XX, *e*; *f* = Pl. XXI, *a* 1-3; *g* = Pl. XX, *d*; *h* = Pl. XX, *f*; *i* = Pl. XX, *g*; *j* = Pl. XXII, *h*; *k* = Pl. XXII, *g*; *l* = Pl. XXIII, *a*

CYPRUS. DETAILS

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

All attributed, except *j-l*

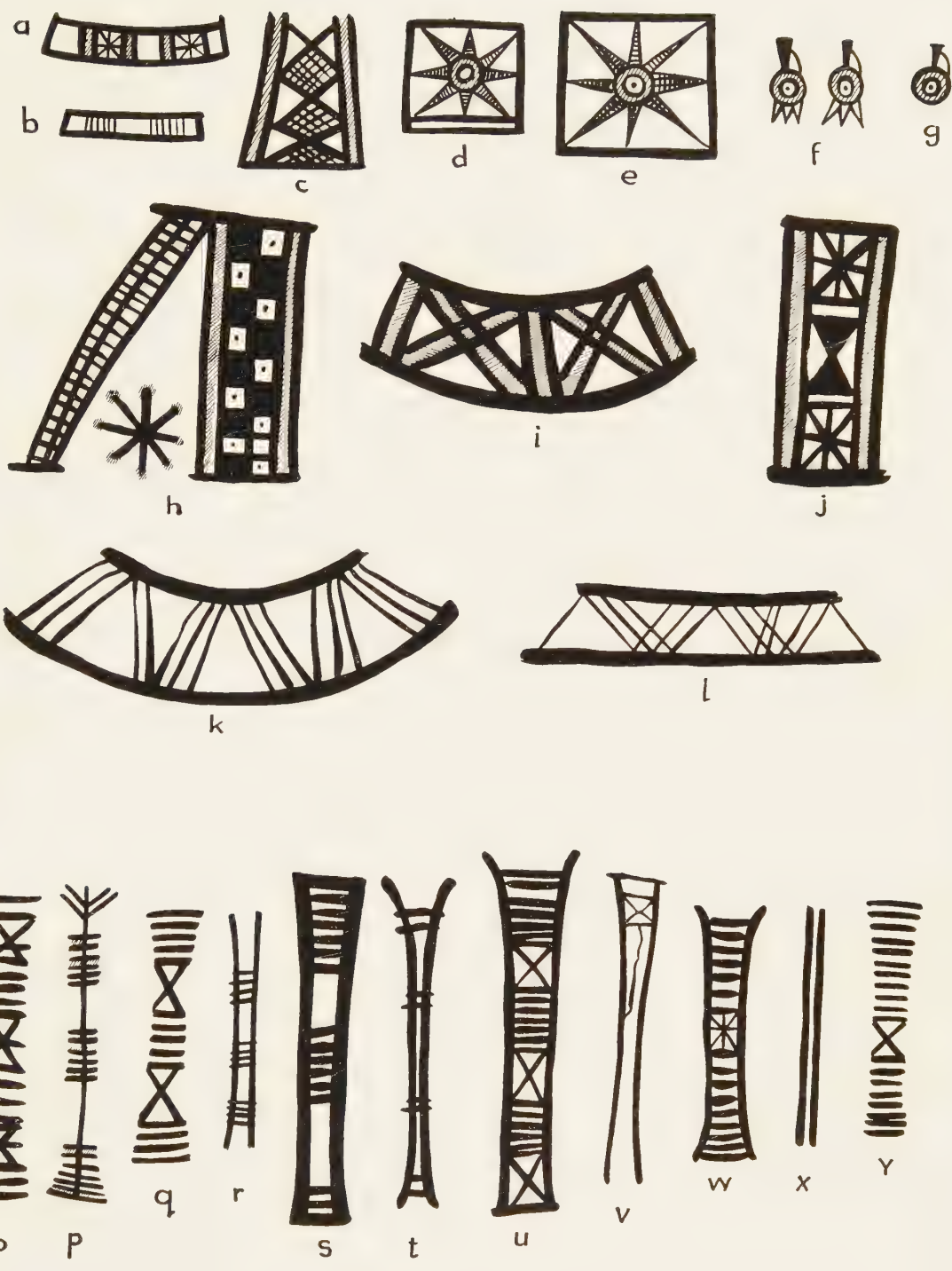


(Cyprus, Milia = Pl. VII, 1 of preceding article)
A PALESTINIAN VASE-PAINTER, XVIII CENTURY B.C.
Attributed



CYPRUS, MILIA. DETAILS

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.



a-g = Pl. XXI, *a* 1-3; *h-j* = Pl. XXI, *c*; *k, l* = Pl. XXIII, *b*

CYPRUS, MILIA. DETAILS

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.



a Milia = Pl. XXIII, *d* 1, 2; *b-d* Enkomi; *e-h* Archangelos
 CYPRUS. MILIA, ENKOMI, AND ARCHANGELOS
 A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.
a, b, e-h attributed

APPENDIX

1. (Pl. XX *a*; Pl. XV *a*; Pl. XVIII *u*.) No number. Jug. Height 32.5 cm. Greenish-buff slip, well smoothed and polished; spokes black; on the handle, bars in three groups separated by diagonals, between vertical stripes. This vase is carefully finished; the colours are faded.¹
2. (Pl. XX *b*; Pl. XV *b*.) No number (1933 IX. 26. 1). Jug. Height 31 cm. Greenish clay and slip; third register on neck has front panel filled with cross-hatched squares; reverse panel with black spokes; circles have alternately red and black spokes; six birds in the frieze; lip barred.²
3. (Pl. XX *c*; Pl. XV *c*; Pl. XVIII *q*.) 1479.³ Jug. Height 34.5 cm. Thin buff slip mottled to pink, all much perished; details of ornament not clear; on the neck in the upper register are cross-hatched triangles pointing downwards; in the second register panels containing crossing diagonals, the angles filled with dots; in the third register there are three birds, but the two others are almost obliterated; on the shoulder, groups of oblique lines; the handle has bars in three groups, separated by diagonals.
4. (Pl. XX *d*; Pl. XV *g*.) No number. Jug. Height 32.5 cm. Greenish clay and slip; spokes black; band on lip. The handle is missing; colours much faded. Note that the birds have no legs.¹
5. (Pl. XX *e*; Pl. XV *d*; Pl. XVIII *s*.) 1478. Jug. Height 37 cm. Central part of neck restored; the whole in bad condition. Buff slip; spokes in panels and circles alternately red and black; on handle, three groups of bars; band on lip.
6. (Pl. XX *f*; Pl. XV *h*; Pl. XVIII *m*.) No number. Neck and handle of jug. The panels have black spokes; traces of a second frieze of birds on the shoulder; on the handle, bars in three groups separated by diagonals; lip barred.
7. (Pl. XX *g*^{1, 2}; Pl. XV *i*; Pl. XVIII *s*.) 1483. Jug. Height 30 cm. Greenish; black paint turned brown and red paint light brown; spokes in panels brown; in the circles alternately brown (= black) and light brown (= red); on the handle, three groups of bars. Band on lip.
8. (Pl. XX *h*; Pl. XV *c*; Pl. XVIII *q*.) 1485. Jug. Height 22.5 cm. Slip has a greenish, and the red paint a purplish, tinge; there is a bird on one side only; the reverse has a panel containing two squares filled with stars above, and multiple zigzag below; in front a panel containing two squares, one above the other, filled with stars; on the handle, bars in three groups with diagonals between.
9. (Pl. XXI *a*¹⁻³; Pl. XV *f*; Pl. XVIII *a-g, p*.) 1484. Jug. Height 26 cm. Smooth, light buff slip; brownish-black and dull red to brown paint; the dot in the centre of the vases and of the star is red; spokes of panels black; on handle, three groups of bars, some of which are red; a central vertical stripe; band round lip. This vase stands apart from the rest on account of its unusual ornaments, and their disposition; the execution is more careful.⁴

¹ In private possession in Lefkoniko.

² This vase was published in *Cyprus Department of Antiquities, Report No. 2* (1934), Pl. VI, 2.

³ Numbers are from labels attached to the vases in the Nicosia Museum.

⁴ Cf. p. 30.

10. (Pl. XXI *b*; Pl. XVIII *q*.) 1475. Jug. Height 24.5 cm. Mottled pink to buff slip; the red paint is vivid; spokes in panels black; on the handle, three groups of bars, separated by diagonals; band on lip.
11. (Pl. XXI *c*.) No number. Jug. Height 23 cm. Buff slip, which on the neck has a greenish tinge; the red paint is dark and brownish; spokes black with red dot in centre; on the handle, bars in groups.
12. (Pl. XXI *d*; Pl. XVIII *x*.) 1471. Jug. Height 21 cm. Buff slip; paint brownish-black; spokes black; two vertical stripes on handle; band on lip. (The red paint on this vase is unusually thick, like a crust.)
13. (Pl. XXI *e*; Pl. XVIII *q*.) No number (1934 II. 12. 4). Jug. Height 21 cm. Greenish clay; spokes of circles red; on the handle, bars in three groups, separated by diagonals; band on lip.
14. (Pl. XXI *f*; Pl. XVIII *o*.) 1480. Jug. Height 30 cm. Greenish-buff slip; red paint has brownish tinge; spokes of circles red, of panels black; on handle, two groups of bars with diagonals above, between, and below. Band on lip.
15. (Pl. XXI *g*; Pl. XVIII *s*.) 1477. Jug. Height 20 cm. Reddish clay with buff slip; spokes in circles red; on the handle, three groups of bars; band on lip (?).
16. (Pl. XXII *a*; Pl. XVIII *y*.) 1486. Jug. Height 22 cm. Reddish clay slip; the wavy band on the neck is red; spokes are red; on the handle, bars in two groups with diagonals between; band on lip.
17. (Pl. XXII *b*.) 1481. Jug. Height 31 cm. Spokes in panels black; in circles on neck red, on shoulder alternately red and black; on handle, four groups of bars. Band on lip.
18. (Pl. XXII *c*.) No number. Jug. Height 22 cm. Pink clay with light buff slip; the red paint is vivid; on the handle, bars in three groups interrupted by diagonals; band on lip.
19. (Pl. XXII *d*.) 1468. Jug. Height 28.5 cm. The red paint is dark; on the handle, two groups of bars separated by diagonals; band on lip. Surface and paint much damaged.
20. (Pl. XXII *e*; Pl. XVIII *r*.) 1469. Jug. Height 23 cm. Reddish slip; on handle, four groups of bars; band on lip.
21. (Pl. XXII *f*.) 1488. Jug. Height 20 cm. Reddish clay; thin buff slip; the red paint unusually vivid; on the neck the wavy bands are red; on the shoulder the spokes are black; handle barred; band on lip.
22. (Pl. XXII *g*; Pl. XVIII *n*.) 1473. Jug. Height 17 cm. Clay buff in the break, poorly fired; badly formed ring-base; slip (if any) buff; paint brown; ornament on reverse indeterminate; handle barred (?).
23. (Pl. XXII *h*; Pl. XVIII *w*.) 1472. Jug. Height 21 cm. Slightly convex base, so that the vase does not stand straight. Greenish slip; the black paint has faded brown and the red paint yellowish brown; on the handle, bars interrupted by a spoked panel. (The clay is pinkish-brown, poorly sifted and baked; technically inferior to the rest.)
24. (Pl. XXII *i*; Pl. XVIII *r*.) 1470. Jug. Height 22.5 cm. Reddish clay and slip; on handle, three groups of bars, between vertical stripes; band on lip.
25. (Pl. XXIII *a*.) 1489. Jug. Height 24 cm. Thin buff slip, matt; red dots at end



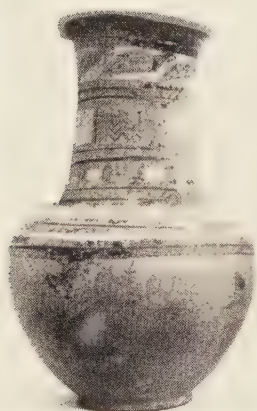
a



b



c



d



e



f



g 1



g 2



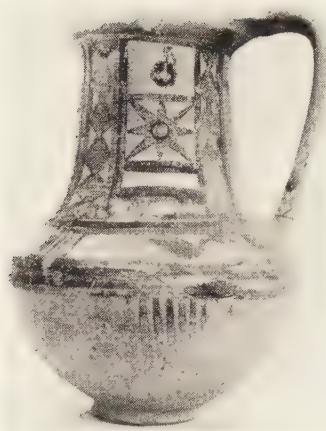
h

CYPRUS, MILIA (= Appendix, 1-8)

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

a = Pl. XV, *a*; *b* = Pl. XV, *b*; *c* = Pl. XV, *c*; *d* = Pl. XV, *g*; *e* = Pl. XV, *d*; *f* = Pl. XV, *h*; *g* = Pl. XV, *i*; *h* = Pl. XV, *e*

All attributed



a 1



a 2



a 3



b



c



d



e



f



g

CYPRUS, MILIA (= Appendix, 9-15)

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

a = Pl. XV, *f*; Pl. XVIII, *d*, *g*

Attributed, probably *a*



a



b



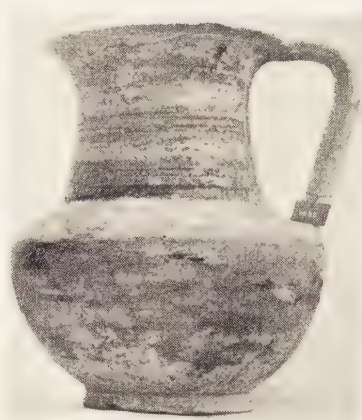
c



d



e



f



g



h



i

CYPRUS, MILIA (= Appendix, 16-24)

A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

g = Pl. XV, *k*; *h* = Pl. XV, *j*

None attributed



a



b



c



d 1



d 2



e



f



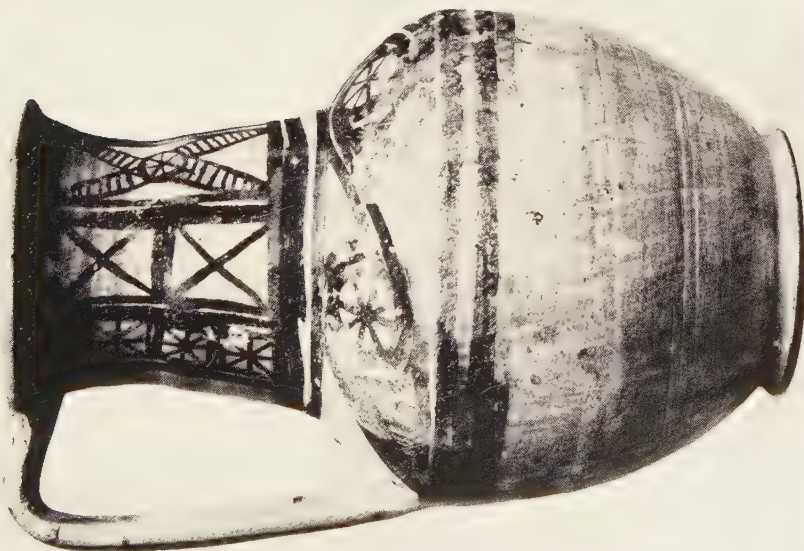
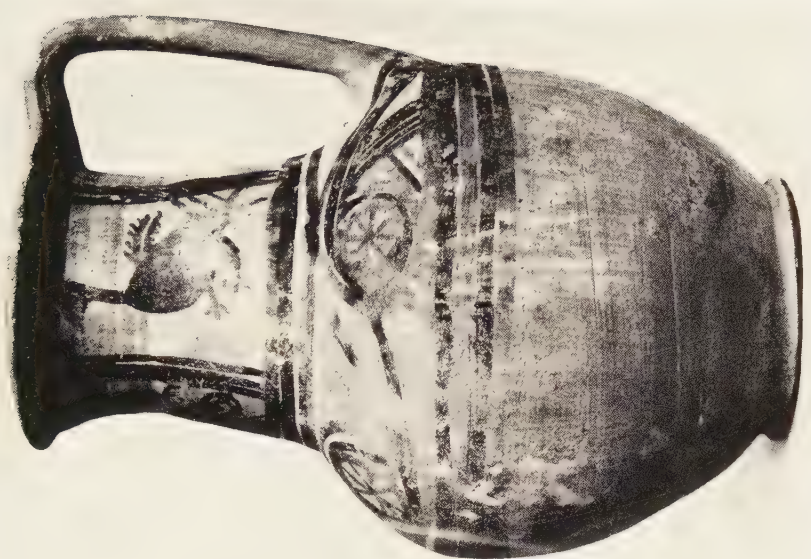
g



h

CYPRUS. *a-e* MILIA, *f-h* PROVENANCE PROBABLY MILIA (= Appendix, 25-32)
A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.

a = Pl. XV, *l*; *d* = Pl. XIX, *a*
d, f attributed



CYPRUS, UNKNOWN PROVENANCE (= Appendix, 33)
A PALESTINIAN VASE-PAINTER, XVITH CENTURY B.C.
Not attributed

PALESTINIAN VASE-PAINTER, XVITH CENT. B.C.: APPENDIX

of bird's toes and beak; the central of the three stripes on the body is also red; handle has central stripe only. The texture is rough and technically this vase resembles No. 27; the decoration also is unusual.

26. (Pl. XXIII *b*.) No number. Jug. Height 28.5 cm. Greenish clay and slip; the diagonal stripes are black or brown; on the handle, ornament, Pl. XVIII *v*; lip barred.¹
27. (Pl. XXIII *c*; Pl. XVIII *h-j, t*.) 1482. Jug. Height 30.5 cm. Clay pink in break; very thin buff slip; spokes in neck-panels black; red dots on the stars and on the hour-glass ornament on reverse; on front of neck ornaments, Pl. XVIII *h*; on the shoulder the diagonals have red centres; on the handle, four groups of two bars each between vertical stripes; on the lip, bars in groups alternately red and black.
28. (Pl. XXIII *d*^{1, 2}; Pl. XIX *a*.) No number. Height *c.* 22 cm. Greenish tinge; spokes black; on handle, bars in three groups between vertical stripes which are protracted some distance on the body; band on lip. Lower half largely restored.
29. (Pl. XXIII *e*.) No number. Neck and shoulder of jug. Height of fragment 15 cm. Reddish-brown clay, pinkish slip; vertical bands on shoulder, except the one visible in the photograph, are filled with cross-hatched lozenges; Maltese crosses black; bars below handle; band on lip.
30. (Pl. XXIII *f*.) 6642.² Jug. Height 29.5 cm. Base-ring; gently bulging sides; wide tapering neck; gently splaying mouth with rounded rim; handle from rim to shoulder. Encircling black and red lines on belly, neck, and rim; on shoulder, black and red running spirals. On neck, frieze of black birds, framed by bands of hatched triangles. On handle, groups of black transverse lines framed by vertical lines.
31. (Pl. XXIII *g*.) 6645.² Jug. Height 21.5 cm. Base-ring; bulging sides; short, angular shoulder; wide, somewhat concave neck; flat rim; handle from rim to shoulder. Encircling red and black bands on belly, neck, and rim; groups of short, oblique black lines on shoulder; on neck, above, black latticed triangles framed by black and red bands; below, metope patterns consisting of framed black and red angles and zigzag bands. Black, transverse lines on handle.
32. (Pl. XXIII *h*.) 6646.² Jug. Height 23.5 cm. Base-ring; almost globular body; narrow neck with splaying rim; handle from rim to shoulder. Encircling red and black bands on body, neck, and rim; on shoulder, three vertical, framed zigzag bands in red and black, alternating with two bands, consisting of vertical red rippled lines framed by black rippled lines; black ladder-pattern on and below handle.
33. (Pl. XXIV.) B.M. 16495.³ Jug. Height 32.5 cm. Low ring-base, badly formed, so that the vase does not stand upright; buff in break and thin slip of same colour; paint very dull; the dark paint is brown rather than black; spokes brown; some of the circles have red centres, and probably all had once; the star has a red centre, also one of the spoked squares. The hatchings between the circles are alternately red and brown; on handle a vertical stripe, barred.

¹ In private possession in Lefkoniko.

² In Stockholm. The description is by Dr. Westholm.

³ In British Museum.

A PAINTED TOMB NEAR ASCALON

IN the spring planting season of 1936 the discovery of a vaulted tomb was reported by Moḥammad Abu Ghori from Jūra village. The tomb was situated 2 kilometres north of Ascalon, about 300 metres from the sea-shore, at a place called Daribet Ḥajar 'Īd. It was discovered full of sand and was cleared by the writer from 3 to 6 March 1937. The whole area appears to represent the site of the necropolis of Roman Ascalon, Ḥajar 'Īd being the name given by the Arabs to a marble sarcophagus lid prominent on the site.

The tomb (see Plan, Fig. 1) is a single vaulted chamber placed on slightly raised ground *c.* 80 cm. below the surface of the dune. It is preceded by a small open vestibule measuring 1.70 m. by 1.65 m., reached by a flight of three steps. It has a plastered floor and is enclosed by dry masonry walls in four courses of sandstone, averaging in size 0.40 m. by 0.60 m. by 0.30 m.

From the vestibule a flight of three more steps led into the vault. The entrance was flanked by two stone uprights with cut set-backs made to receive the door slab (Pl. XXV, 1). The space above the door and the uprights to the roof of the vault is empty at present, but appears to have been originally closed by rubble and a wooden beam placed over the door.¹

The interior of the vault² (Pl. XXV, 2) measures 4.10 m. (north and south) by 3.56 m. (east and west). Its height, measured from the floor to the top of the vault, was 2.45 m. The walls (*c.* 40 cm. thick) were made of concrete mixed with fine rubble and were plastered inside and outside. The mortar used is of grey colour and is mixed with small sea-shells.

The interior contained four graves, two graves along each of the east and west sides, with a narrow passage between them running from the stairs to the further end of the vault. The graves are lined by low concrete walls, 50 cm.

¹ Judging by the level of the tread of the upper step leading into the vestibule, which in all probability corresponds to the ancient ground-level, we may conclude that the crown of the vault originally projected above the surface. This applies to all vaults of this kind, the builders having proceeded by excavating in the ground to the required depth and releveling to the height indicated above after the completion of the vault.

² This type of vaulted tomb appears to be confined to the coastal region, but is particularly common in the Ascalon neighbourhood (cf. J. H. Iliffe in *QDAP*, Vol. II, p. 182 f.). Such tombs were mostly re-used in the Crusader and Arab periods for storing or dwelling purposes and have been adapted for such uses by opening ventilation shafts or man-holes in the roof, sometimes as many as three; by widening the doors, if used for habitation, or by blocking up the entrance, if for storage. Sometimes both ventilation shaft and man-hole are found together.

PAINTED TOMB NEAR ASCALON

high by 30 cm. thick, covered with plaster. The graves are unequal in length (see Plan, Fig. 1) and measure respectively 2.36 m., 1.98 m., 1.82 m., and 1.41 m.

No objects were found in the tomb except a few fragments of iridescent

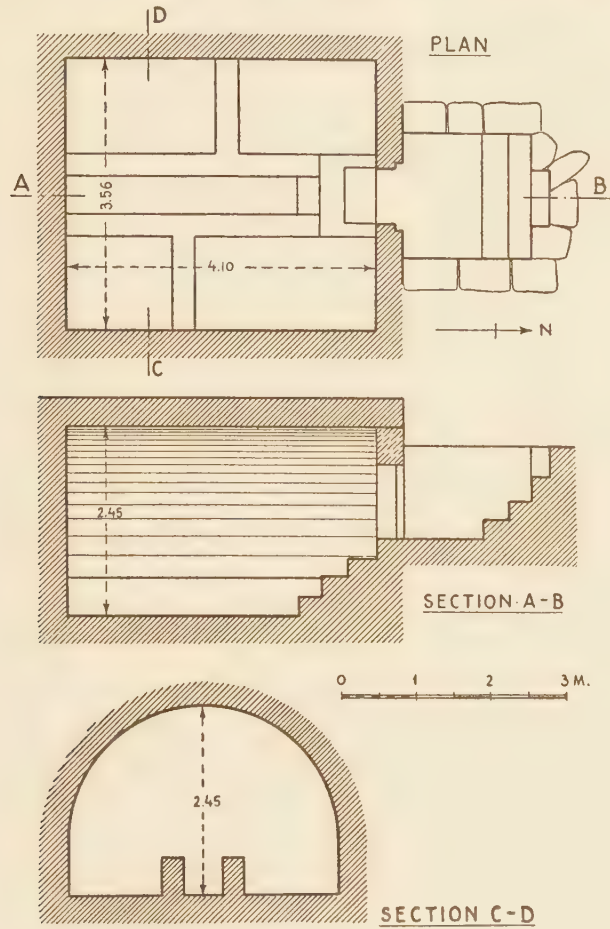


FIG. 1.

glass and crumbling bones from the north-western grave. The vault has to all appearance been entered before and rifled. It may also have been re-used for other purposes, like many similar tombs of this region, in earlier times.

The whole interior of the vault (Pl. XXVI, 1) was decorated with paintings on stucco plaster,¹ beginning from a line about 60 cm. from the floor. The whole

¹ The technique of the painting is the so-called *fresco secco*. The plaster is composed of lime and shell and is 6-8 mm. thick. The paint was not applied to the plaster while the latter was wet, because the coat of paint has peeled off in several places, leaving the plaster adhering to the wall clean and dry. For this technique see A. P. Laurie, *Greek and Roman Methods of Painting*, Cambridge, 1910, pp. 84-7, and Butler, *Amer. Exped. to Syria, II, Architecture*, p. 293.

decoration may be divided into four parts, viz. the south wall, the ceiling, the side-panels, and the north wall.

The *south wall* (Pl. XXVII) represents an idyllic scene with a brook or pond in the foreground depicted by parallel bands in green. In the centre of the picture two nymphs repose in a reclining position. The nymph on the left rests with her right arm on a reversed amphora from which water pours down into the brook. Her left hand holds a reed. The head is crowned with a wreath of Indian lotus. Her cloak has fallen off her right shoulder on to the vase, leaving only the left leg and the lower part of the right leg covered. She wears bracelets on her wrists, an armlet and an amulet suspended on her breast.

The nymph on the right reclines in the same position on a similar vase. Her head is crowned with a similar garland. The rest of her body is almost entirely destroyed.

The divinities of springs are commonly represented as nymphs reclining on vases from which water is pouring.¹

In the left corner of the picture is an ox in the act of entering the water or bending down to drink. In the opposite corner is a crane² with lowered head, looking for fish. Several fishes (of the variety known as *musht*, *Tilapia* sp.³) are seen swimming in the brook. Behind the crane stands another bird,⁴ partly destroyed. The background of the picture is filled with reeds and lotus flowers, fruits, and leaves. On two of the open fruits sit ducks.⁵ The plants are a curious compound of the stems and leaves of *Lilium candidum*⁶ (a Nilotic plant) and of flowers and open fruits of the Indian lotus (*Nelumbo nucifera*).⁷ The same fruits and flowers, typical of the Nilotic landscape,⁸ are represented on mosaics at Beit Jibrīn, Tābigħa, and also at Rome.⁹

¹ Cf. the Timgad mosaic, *Inventaire d. mosaïques*, Vol. II (Tunisie), No. 139; Reinach, *Répertoire des peintures*, pp. 46–8.

² This is a common element of Nilotic landscapes. Cf. Schneider, *Die Brotvermehrungskirche*, Paderborn, 1934, p. 59 f., Pls. 3–4; Engelmann, *Österr. Jahreshefte*, Vol. VI, p. 55.

³ I have to thank Prof. F. S. Bodenheimer, Hebrew University, Jerusalem, for this and other identifications of animals represented here.

⁴ The outlines are too indistinct for identification, but the red colour may suggest a flamingo (?).

⁵ Such ducks, sitting on the open fruits of the lotus, occur at Beit Jibrīn and at Tābigħa. Cf. Schneider, *op. cit.*, p. 59; Vincent, *RB*, 1922, p. 265, Pl. X, 4.

⁶ O. Warburg, *Heimat und Geschichte der Lilie*, 1929. I have to thank the late Dr. Eig, Hebrew University, Jerusalem, for the identifications of the plants mentioned here.

⁷ *Description de l'Égypte, Histoire naturelle*, Vol. II bis, Pl. 61; Schneider, *op. cit.*, p. 59.

⁸ Aquatic birds and plants occur also in Syrian paintings, Butler, *Amer. Exped. Syria, Archit.*, p. 294. Cf. also Swindler, *Ancient Painting*, p. 318, and Reinach, *Rép. d. peint.*, p. 161.

⁹ Schneider, *l.c.*; Vincent, *RB*, 1922, p. 265 and n. 2, Pl. X, 4; Engelmann, *op. cit.*, Vol. VI, p. 55.

PAINTED TOMB NEAR ASCALON

The painting is on a creamy-greyish ground. The bodies of the nymphs are of the same colour as the background, with reddish-brown shadows. The cloaks are red, with outlines and folds in darker red. The bracelets and armlet are red. The amulet of the nymph on the left is green with a red border. The wreaths on their heads have red flowers with green leaves. The amphorae are brown with dark brown outlines. The ox has a brown outline and a creamy body with brown shadings. The crane has red feet, a grey body, and a dark grey outline. The head has a red outline. The bird behind the crane is outlined in red. The fishes in the brook have a brown outline. The ducks are coloured the same grey as the crane. The plants are depicted with green stems and leaves and red flowers. The open lotus fruits are bright green with brown dots or brown with greenish dots.

The *ceiling* (Pls. XXV, 1, XXVI, XXVIII–XXIX) is painted with a vine trellis composed of two intertwining plants issuing from the north-east and north-west corners. This use of a vine plant in tomb decoration is regarded as a symbol of the sacred wine drunk by the *mystae* in feasts supposed to represent life after death.¹ Numerous stalks, tendrils, and clusters of grapes fill the space between the winding branches together with vintage scenes, beasts, and birds, as well as a bust and a Gorgon's mask. These scenes are described below in the order indicated in the key plan (Fig. 2). The ceiling was considerably injured, the stucco having fallen down in some places, while in others the coat of paint is apt to peel off. The worst damage was noted in the centre of the vault at its south end and near the door, where over a considerable area the traces of painting were extremely faint, but may have represented an eagle (1)² with outspread wings,³ or, perhaps, a vase with curved acanthus leaves.⁴ These remains are in pink with brown outlines. Both subjects mentioned above are found in mosaics and paintings elsewhere. The funerary eagle found on sarcophagi and tombs has been shown to be the symbol of the Sun's messenger carrying the souls of the deceased to Heaven.⁵

South of the 'eagle' a female bust (Pl. XXIX, 2), pink coloured, with red

¹ Ingholt, *Quelques fresques récemment découvertes à Palmyre*, p. 8 and n. 17 (dated A.D. 149/50); for later representations of the vine trellis, see Hinks, *B.M. Catal Paintings and Mosaics*, p. liii f., and especially the mosaics at Oudna and el Djem (*Inventaire des mosaïques de la Gaule et de l'Afrique* (Tunisie), fasc. I, No. 376, fasc. II, No. 67) and the S^{ta} Constanza mosaic on the ceiling (c. A.D. 330) (Peirce-Tyler, *L'Art byzantin*, Vol. I, Pl. 23).

² Numbers in brackets refer to the key-plan, Fig. 2.

³ Cf. Peters and Thiersch, *Painted Tombs at Marissa*, Frontispiece and p. 88 f.; Ingholt, *ibid.*, pp. 3 and n. 10, 7 f., Pl. I.

⁴ Cf. the Palmyra tomb of the early 3rd century A.D., Chabot, *Choix d'inscr. de Palmyre*, Pl. XVII, 2.

⁵ Cagnat-Chapot, *Manuel d'archéologie romaine*, Vol. I, p. 617; Cumont in *Syria*, Vol. IX, p. 103.

hair, is represented on the ceiling (2). This is a Chthonic goddess, Kore or Demeter.¹ The bust is draped in a garment with red folds. The head is crowned with a raised garland coloured pink with a brown outline and a red band on the brow. A green necklace encircles the neck. On the right are depicted two pomegranates² in bright red with green leaves. The object on the left is indistinct; it probably represents another of the attributes of the goddess.

(3) Beyond the bust is a dog, of the greyhound breed (*seluki*), wearing a collar, chasing a gazelle (Pl. XXVI, 2).³ Both are of brown colour with dark brown outlines.⁴

(4) Further on is a Gorgon mask⁵ (Pl. XXVI, 2) painted red, with brown outline, brown hair, and snakes. The gorgon has an apotropaic character and was supposed to chase away evil spirits.⁶ The serpents, which appear wriggling among the hair, with their tongues stretched out, should be noted.

In the space between the centre and the panels on the east side (Pl. XXVIII, 2) are represented, from north to south:

(5) A boy bending over a large open basket full of grapes. The body is represented pink coloured with brown outline. The basket is brown (Pl. XXIX, 3).

(6) Above this group there is another boy raising himself on tiptoe to pluck grapes from the branches above. In front of him is another basket, coloured like the last one, also full of grapes (Pl. XXIX, 1).

(7) Beyond this group stands an animal, probably intended for a gazelle; it is brown with a red outline and dots (Pl. XXIX, 4).

There are also a number of birds in this part of the ceiling, mostly doves⁷ picking at the grapes:

(8) Dove in the north-east corner, body coloured light blue with deep red outlines.

¹ Rostovtzeff, in *JHS*, 1919, p. 151 f. and Pl. VII, 2. For a bust among vintage scenes, see the S^{ta} Constanza mosaic, p. 41, n. 1, above.

² The pomegranate as an attribute of Persephone recalls the Greek myth of her sojourn in Hades. Cf. Farnell, *The Cults of the Greek States*, Vol. III, pp. 226–8, and Pl. XI.

³ Cf. the Beisān mosaic, Avi-Yonah, *QDAP*, Vol. V, Pls. XIV, XV; and Peters and Thiersch, *op. cit.*, Pl. VI.

⁴ This type of dog was bred in Trans-Jordan and exported to Egypt in early times. Vincent, *RB*, 1920, p. 186.

⁵ Cf. the masks found on the paintings in a tomb in Jerusalem, Bliss and Dickie, *Excavations at Jerusalem*, Pls. facing pp. 246, 248; on mosaics, see *Inventaire*, Fasc. II (Tunisie), No. 83 (Dar Zmela).

⁶ Cf. Avi-Yonah, *QDAP*, Vol. IV, p. 90, n. 4.

⁷ Doves are painted in a tomb found near Beit Jibrīn (Bliss and Macalister, *Excavations in Palestine*, p. 201, Pl. 91); also on a ceiling in a tomb at Djel el 'Amad near Tyre (D. le Lasseur, in *Syria*, Vol. III, Pl. III, p. 17) and on the S^{ta} Constanza ceiling (*v. p.* 41, n. 1, above).

PAINTED TOMB NEAR ASCALON

(9) Dove above it, body light blue with red underside.

(10) Dove above the bending boy. Similar to the preceding one.

(11) Dove above standing boy. Creamy-white body, dark outlines.

(12), (13) Two doves south of the high basket, picking at the grapes. Light blue with red outlines.

(14), (15) Two doves above the gazelle. Creamy body, outlined in red.

(16) Crane behind the bending boy. Light-blue feathers, red outline of feet and wings.

The west side of the ceiling is much damaged, especially at its southern end. Among the few figures visible are the following:

(17) Gazelle bending down to graze; tan-coloured with brown outline and brown spots on its back (Pl. XXVIII, 1).

(18) In the next frame northwards, Pan (?) playing a syrinx of twelve reeds.¹ Rose body and face, outlines of body, hair, and instrument reddish-brown (Pl. XXVIII, 1).

(19) Dove standing above the musician. Similar in colour to those mentioned above, but with a brown underside.

(20), (21) Two doves below the musician.

(22) The hind legs of an animal are visible farther below.

(23) Traces of another human figure.

(24) Hare in the south-western corner, reddish-brown outline.

(25) Dove, coloured as the others, with reddish-brown outlines.

The branches, stalks, tendrils, and clusters of grapes are painted red. The leaves are green.

The panels. Below the trellis on the east and west walls are five panels, framed in a dark red border and painted to imitate marble. The central panel on the east side (Pl. XXVIII, 2) represents a shield framed by a wave-crest and a bead-and-reel decoration, with lozenge-shaped fillets in the corners. The central panel on the west side consists of an imitation marble square with four double axes filling the triangular spaces at the corner of the panel.

The colours of the panels are as follows: East wall, from north to south (Pl. XXVIII, 2): I. Red, dark red, yellow and green veins. II. Red veins on a yellowish ground. III (centre). Inside shield green and black shading. The wave-crests and the bead-and-reel border red and black. IV resembles I. V. Dark red pattern on pink ground.

¹ As regards the syrinx, *v.* Roscher, *Griech. u. röm. Mythol.*, s.v.; Pauly-Wissowa's *Realencyklopädie*, IV A, s.v.; Daremberg-Saglio, *Dictionnaire d. ant. grecques et romaines*, s.v., esp. p. 1598; Reinach, *Rép. de la statuaire*, Vol. I, p. 413; Vol. II, pp. 67-70; *Rép. d. reliefs*, Vol. III, p. 220.

West wall, from north to south. VI resembles I. VII. Red, dark red, green and yellow veins. VIII (centre). Inside of square red and dark red, axes black. IX as I, IV, and VI. X as V.

The north wall. On both sides of the door are faint traces of human figures. The painting on the west side represents a life-size male figure dressed in a tunic and wearing sandals; only the foot and the leg to just above the knee can still be seen. These paintings were probably the portraits of the owner of the tomb and of his wife, to judge from similar paintings found in Palmyrean tombs.¹

Conclusions. In the absence of any external evidence for the dating of the monument, such as is supplied by inscriptions, coins, or other objects found with the burials, we have to content ourselves with the internal evidence only. The latter may be treated under two heads, viz., the architecture, and the paintings.

The pagan nature of the tomb is evident both from the painting on the south wall and the motives enclosed in the vine trellis, i.e. the nymphs, the Persephone bust, the Gorgon mask, and Pan (?) playing the syrinx, as well as from the absence of any Christian symbols.

The vine trellis is a naturalistic variety of the floral style.² It represents the favourite manner of the late Roman Empire painting, i.e. the combination of the plant scroll tracing interspersed with isolated figure motives.³ The 'incrustation' style is represented by the panels imitating slabs of differently coloured marbles.⁴ In the Late Roman painting, as Rostovtzeff has pointed out, the floral and incrustation style appear together.⁵

The paintings in the vault are treated in the impressionistic manner. They exhibit at the same time a certain degeneration and betray the hand of the provincial craftsman. The architecture of the tomb cannot be dated earlier than the third to fourth centuries A.D.⁶ Vaults similar to this contain also Christian burials, such as a vault discovered on the sea-shore north-west of Hammāme village, north of Ascalon (unpublished). The pagan civilization continued at Gaza and Ascalon parallel with the Christian for a long time after the year A.D. 312.⁷

From the above we conclude that this tomb should be dated to the fourth century A.D.

J. ORY.

¹ Ingholt, *Quelques fresques . . .*, pp. 3-6, Pls. II and III.

² For such naturalistic treatment of the trellis, cf. the mosaic pavements of Oudna and el Djem quoted in n. 1 on p. 41; and Rostovtzeff, *JHS*, 1919, p. 151 f.

³ Hinks, *B.M. Catalogue of Paintings*, p. liii.

⁴ Rostovtzeff, *op. cit.*, p. 152. ⁵ *Ibid.*

⁶ J. H. Iliffe, *QDAP*, Vol. II, p. 182 f.

⁷ Abel in *RB*, 1931, pp. 1-31 *passim*; Iliffe, *QDAP*, Vol. I, p. 155; Benzinger, 'Ascalon' in *PW*, Vol. II, col. 1609; Schmid-Stählin, *Gesch. d. gr. Litteratur*, II, 2, pp. 1028-33 (*Hdb. d. Altertumswiss.* VII, 2, 2).



1. Outside view, looking south.



2. Inside view, looking north.

PAINTED TOMB NEAR ASCALON



2, Detail of ceiling (1111, 3-4 on key plan)

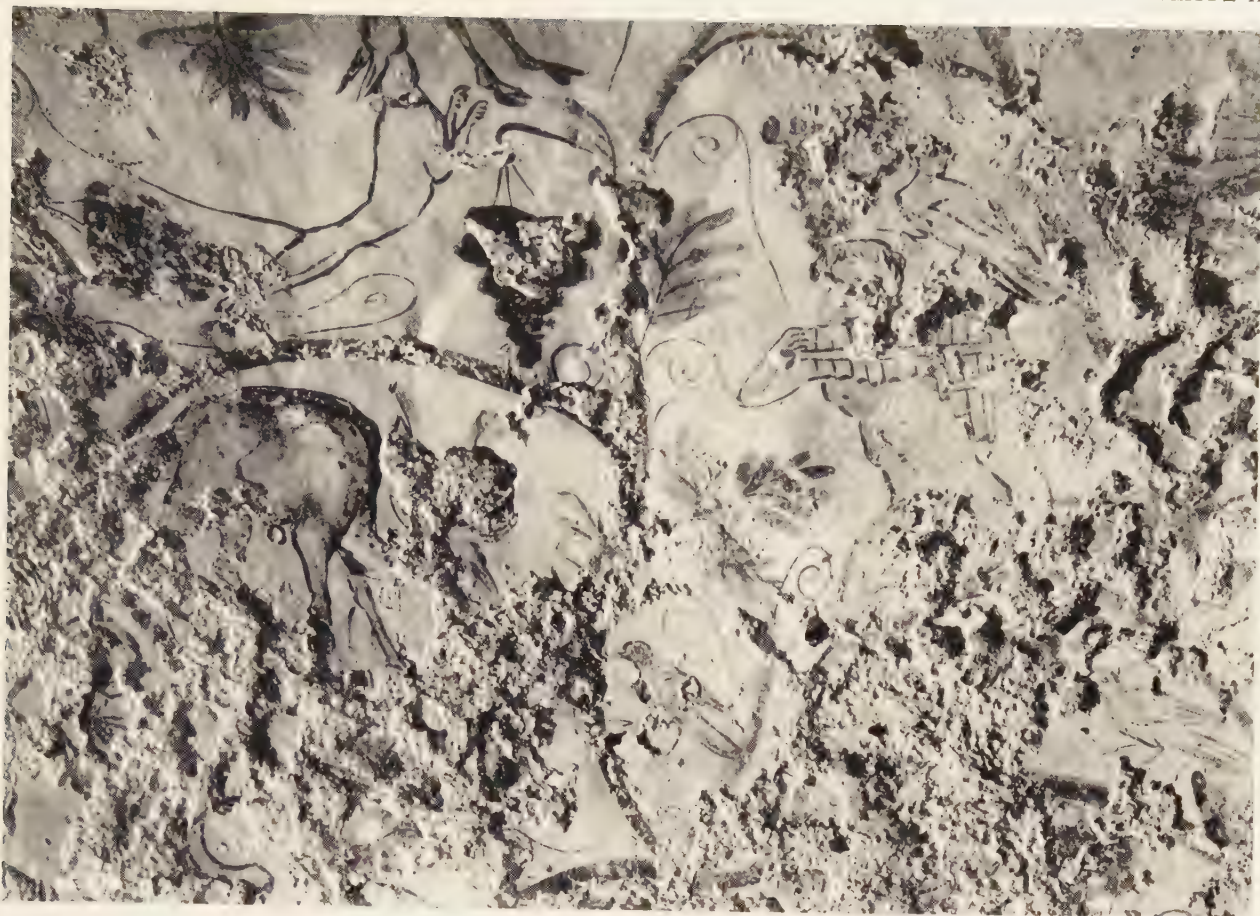


1, Tomb view, looking south

PAINTED TOMB NEAR ASCALON



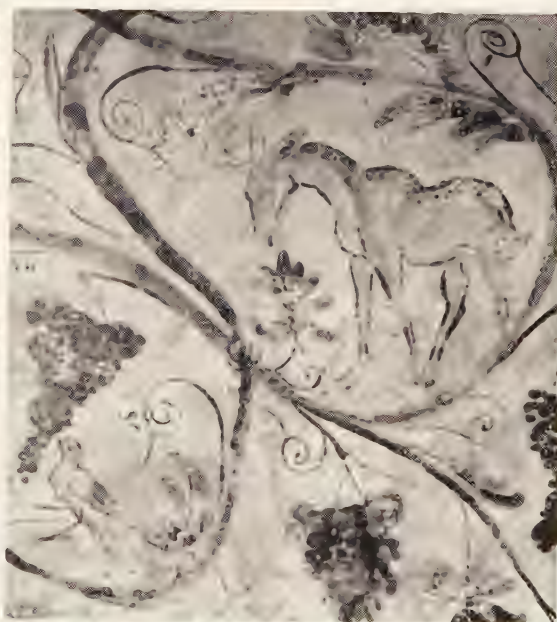
The South Wall.
PAINTED TOMB NEAR ASCALON



1. Detail of ceiling (nos. 17-18 on key-plan).



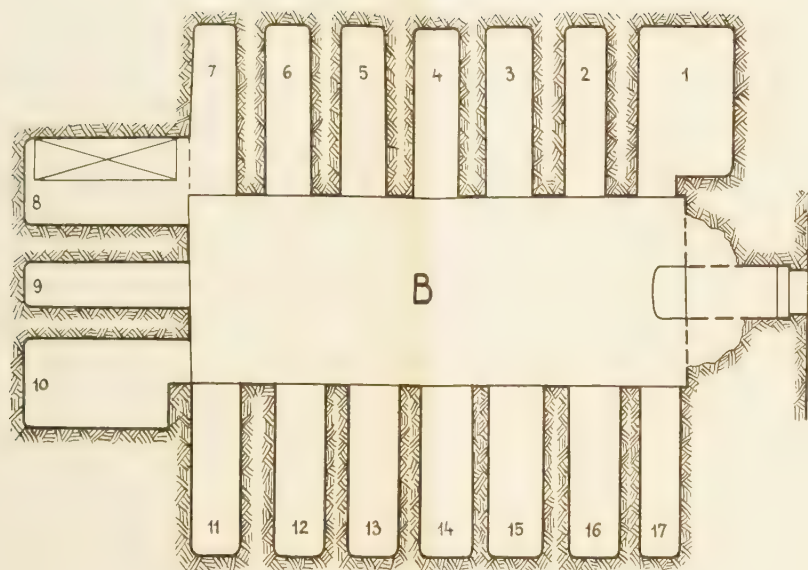
2. The ceiling (east side) and panels.
PAINTED TOMB NEAR ASCALON



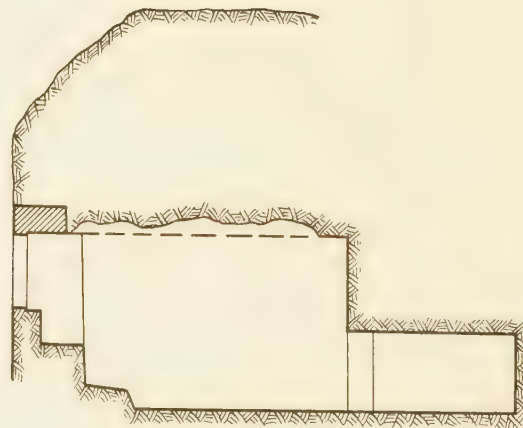
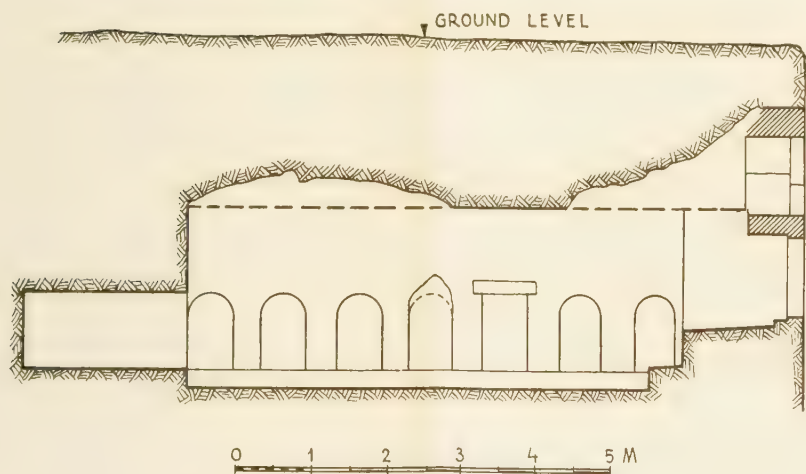
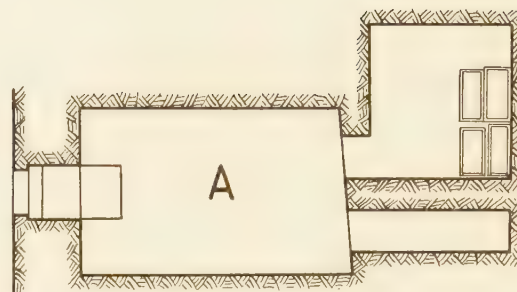
Details from *1000*

(1 - no. 6 on key-plan; 2 = no. 2; 3 - no. 5; 4 = no. 7)

PAINTED TOMB NEAR ASCALON



PLAN



SECTION

FIG. I

ROCK-CUT TOMBS AT EL JĪSH

THE two chamber-tombs A and B were cleared by the author in July 1937. The discovery of Chamber A was brought to the notice of the Department while labourers employed by the landlord Ḥanna esh Shōli were excavating rock for making a bell-shaped cistern. The process of excavation had made a breach in the rock roof of the chamber (*vide* plan and section, Fig. 1). Chamber B was unexpectedly brought to light during the digging of a trench for opening the door of Chamber A. The tombs are situated at the southern outskirts of the village near a flour mill belonging to Ḥanna esh Shōli & Co.

Chamber A consisted of a vestibule, one *kokh*, and one recess. The latter contained six similar stone ossuaries (Fig. 2), four of which were found *in situ*,



1:20

FIG. 2.

while the remaining two were not in position. All ossuaries were full of bones of adults and children mixed together. More bones from burials were found in the vestibule and *kokh*. The door of this chamber was built in the west wall and was found closed tightly with dressed stones (Pl. XXX, 3).

The arrangement of Chamber B is of more interest. It consisted of one rectangular hall with seventeen *kokhim* cut in three of the walls, the eastern wall containing the door. The door which was found closed with regular slabs has a square opening over the lintel (Pl. XXX, 4). Each of the side walls has seven burial niches, while the end wall opposite the door has three. Three of them, namely Nos. 1, 8, and 10 are doubled by the addition of a recess (Fig. 1). *Kokh* No. 8 contained a life-size stone sarcophagus with rough pear-shaped decoration depicted on one of its sides (Fig. 3); while *kokh* No. 10 has one very rough-cut ossuary (Fig. 4). The lid for the sarcophagus was found lying on the floor of the hall in two fragments.

The ceiling of the rooms and their recesses were cut flat, while all *kokhim* are vaulted; but owing to the softness of the rock some of the arches at the mouth of the *kokhim* in Chamber B were replaced by lintels (see section, Fig. 1, *kokh* No. 3).

Each *kokh* contained more than one burial: Nos. 4 and 14 were most crowded; they contained 4 and 6 skulls respectively.

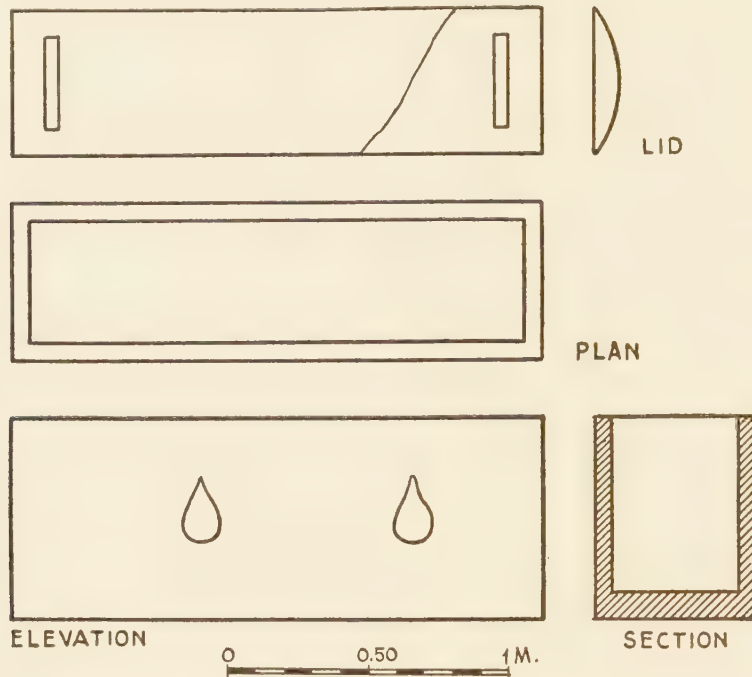


FIG. 3.

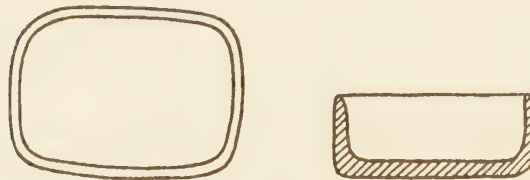


FIG. 4.

The tombs, which belong to the Byzantine period, contain nothing very novel; according to the objects recovered, they can be dated to the fourth-fifth century.

List of Finds

Chamber A. Vestibule.

- 1 Cooking-pot, broken, ribbed, with two handles.
- 3 Iron nail pieces.
- 3 Iron hook pieces.
- 1 Iron ring, broken.

ROCK-CUT TOMBS AT EL JISH

Glass fragments.

2 Terra-cotta lamps.

Kokh. 3 Iron nails.

Recess. 6 Ossuaries of soft limestone with lids.

Chamber B.

Hall.

1 Earthenware small pitcher with spout (Pl. XXX, 2, *a*).

1 Terra-cotta lamp, ornamented (Pl. XXX, 1, *d*).

1 Glass vase, long necked (Pl. XXXIII, 1, *f*).

1 Glass tube, pinched (Pl. XXXII, 2, *g*).

1 Glass bottle, broken.

1 Glass bracelet.

1 Twisted bracelet, bronze.

Group of glass pieces.

Kokh No. 1. 2 Glass vases, broken mouths.

5 Bracelets, bronze.

2 Small spoons, bronze.

3 Belt-buckles, bronze (one illustrated, Pl. XXXI, 4).

1 Kohl stick with ring at end.

1 Amulet, bronze.

5 Bracelet fragments, bronze.

1 Ring-piece, bronze.

2 Iron nails.

1 Iron band of tool-handle.

Kokh No. 2. 2 Juglets, two-handled (Pl. XXX, 1, *e* and *g*).

1 Juglet, one-handled (*ibid.*, *f*).

1 Terra-cotta lamp, decorated (Pl. XXX, 1, *a*).

1 Glass vase, long necked, top of neck ornamented with glass threads (Pl. XXXIII, 2, *c*).

1 Glass vase, broken neck (Pl. XXX, 2, *b*).

1 Unguentarium (Pl. XXXII, 2, *a*).

8 Bracelets, bronze (two on Pl. XXXII, 1, *a*, *d*).

5 Bracelet fragments, bronze.

9 Rings, bronze, some with bezel (one shown, Pl. XXXI, 10).

1 Ear-ring, silver.

1 Piece of chain, bronze.

3 Beads: 2 amber, 1 crystal.

Kokh No. 3. 2 Glass vases (Pl. XXXII, 2, *h*; Pl. XXXIII, 1, *c*).

1 Glass bracelet (Pl. XXXII, 2, *d*).

2 Glass pieces of bracelets.

3 Bracelets, bronze.

1 Bracelet with attached ringlets.

4 Pieces of bracelets, bronze.

1 Bell, bronze (Pl. XXXI, 6).

3 Pieces of iron.

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- 6 Rings (some with bezel) (Pl. XXXI, 12).
 5 Ring fragments (some with bezel).
 13 Beads: 8 amber, remainder glass.
- Kokh No. 4. 1 Glass vase, mouth broken.
 2 Amulets, bronze. One illustrated Pl. XXXI, 7; *Obv.* as Pl. XXXII, 1, *h*²; *Rev.* Two squares to l.; crane to r.; above: ΙΑΩCA/BAΩMΧΛ;¹ below: to l. cross saltire with points between the arms; to r. wavy line.
 18 Rings, bronze.
 1 Chain, bronze with five rings and bronze hand attached (Pl. XXXI, 1, 1 *a*).
 6 Rings, some with bezel.
 2 Chain fragments, bronze.
 2 Pieces of tube, bronze.
 2 Pieces of bracelet, bronze (one shown, Pl. XXXII, 1, *c*).
 1 Gold button, fine work (Pl. XXXI, 3).
- Kokh No. 5. 1 Jug with spout (Pl. XXX, 2, *d*).
 3 Bracelets, bronze (Pl. XXXII, 1, *b*).
 2 Bells, bronze.
 3 Rings, bronze, with bezel (one shown, Pl. XXXI, 13).
 1 Belt-buckle.
- Kokh No. 6. 1 Glass vase, ornamented (Pl. XXXII, 2, *f*).
 1 Glass piece, solid.
 5 Bracelets, bronze.
 3 Bracelet fragments, bronze.
 3 Rings, bronze with bezel (one shown, Pl. XXXI, 9).
 1 Pierced bronze hand.
- Kokh No. 7. 1 Glass bracelet, broken.
 1 Kohl stick, bronze.
 2 Bracelets, bronze.
 2 Bracelet fragments, bronze.
- Kokh No. 8. 2 Glass bottles, long necked, one ornamented (Pl. XXXIII, 1, *d*; 2, *a*).
 1 Unguentarium, glass (Pl. XXXII, 2, *b*).
 1 Kohl stick, bronze (*ibid.*).
 1 Ring with bezel.
 1 Piece of bracelet, glass.
 2 Pieces of iron nails.
- Kokh No. 9. 2 Glass ornamented bottles, one long necked (Pl. XXXIII, 1, *a*; 2, *b*).
 2 Bracelets, bronze.
 1 Piece of bracelet, bronze.
- Kokh No. 10. Nil.
- Kokh No. 11. 1 Bracelet, bronze.

¹ 'Ιαὼ Σαβαώ(θ) Μ(ι)χ(αή)λ.

ROCK-CUT TOMBS AT EL JĪSH

- Kokh No. 12. 1 Bracelet, glass (Pl. XXXII, 2, *e*).
 3 Rings, bronze, with bezel inscribed: $\overline{\text{KE BOH}}/\Theta\text{INECT}/\text{ABOV.}^1$
 (Pl. XXXI, 8).
 1 Bracelet (broken), bronze.
 1 Blade (broken), bronze.
 1 Chain fragment, bronze.
 1 Bell, bronze.
- Kokh No. 13. 1 Kohl stick, bronze.
- Kokh No. 14. 1 Unguentarium, glass (Pl. XXXII, 2, *c*).
 2 Unguentaria, glass (broken).
 2 Amulets, bronze.
 (a) (Pl. XXXI, 5):
Obv.: as Pl. XXXII, 2, *h*².
Rev.: Tau cross; above, a Saint, to l., with aureole, raising his hand in blessing; behind him, a cross potent. In the lower quarters: AW.
 (b) (Pl. XXXII, 1, *h*¹⁻²):
Obv.: Saint on horse, with aureole, spearing fallen enemy. In exergue, a lion. Inscription round border: $\text{EIC}\Theta\text{EOCONIKWN TAKAKA.}^2$
Rev.: 'Evil eye' in lower half, pierced by a fork and two daggers from above and attacked from below by a lion, a leopard, a crane, a snake, and a scorpion. In the upper half: $\text{IAWCA/BAW}\Theta\text{MIX/AHABOH}\Theta\text{I.}^3$
- 1 Belt-buckle with inlay (Pl. XXXI, 2).
 2 Small spoons, bronze.
 2 Bracelets, bronze (one shown, Pl. XXXII, 1, *e*).
 2 Kohl sticks, bronze.
 6 Rings, flat, bronze.
 21 Rings, bronze, some with bezels.
 2 Buttons with loop, bronze.
 1 Brooch, bronze.
 1 Bell, bronze.
 1 Coin, bronze, of Constantius II, NOB CAES (A.D. 323–37).
 6 Rings, iron.
 12 Rings, iron (broken).
 1 Ring with oblong objects attached, iron.
 3 Pieces of iron.
 4 Beads: 2 amber, 1 glass, 1 bone.
- Kokh No. 15. 1 Piece of bracelet, glass.
 1 Bell, bronze (Pl. XXXI, 11).
 2 Rings, bronze.

¹ Κ(ύρι)ε βοήθ(ε)ι Νεστάβου. Cp. Sozomen, *Hist. eccles.*, V, 9, and P.-W., *Realenc.*, XVII, col. 87.

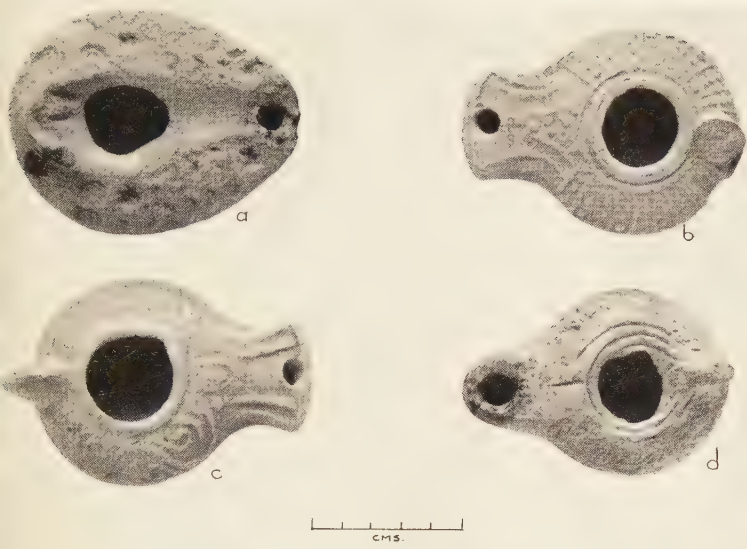
² Εἰς θεὸς ὁ νικῶν τὰ κακά.

³ Ἰαῶ Σαβαώθ Μιχαήλ βοήθ(ε)ι.

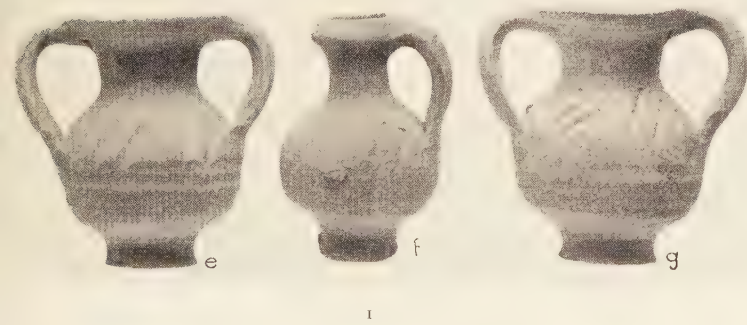
N. MAKHOULY

- 1 Chain piece, bronze.
- 1 Chain piece, iron.
- 1 Hook, iron.
- 2 Beads, amber.
- Kokh No. 16. 1 Cooking-pot, ribbed, two-handled (Pl. XXX, 2, *c*).
- 1 Bottle (broken), glass (Pl. XXXIII, 1, *b*).
- 1 Dagger blade, bronze.
- 1 Pair of tweezers with ring, bronze (Pl. XXXII, 1, *f*).
- 1 Ring, iron.
- Kokh No. 17. 2 Terra-cotta lamps (unused) (Pl. XXX, 1, *b*).
- 1 Mouth of big bottle, glass (Pl. XXXIII, 1, *e*).
- 8 Bells, different shapes, bronze (one shown, Pl. XXXI, 14).
- 2 Rings, bronze, with bezel.
- 1 Ring, bronze (broken).
- 1 Piece of tube, bronze.
- 1 Piece of iron chain.
- 2 Rings, iron.
- 3 Rings, iron (broken).
- 2 Bracelet pieces, iron.
- 1 Bead, amber.
- 1 Small key with ring attached, bronze (Pl. XXXII, 1, *g*).

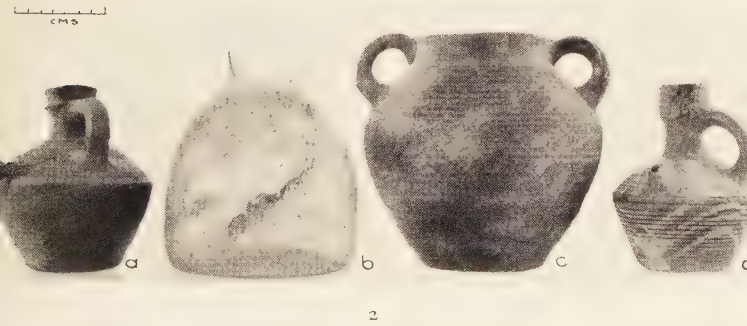
N. MAKHOULY.



3. Door to chamber A (blocked).



4. Door and window of chamber B (after opening).



TOMBS AT EL JISH

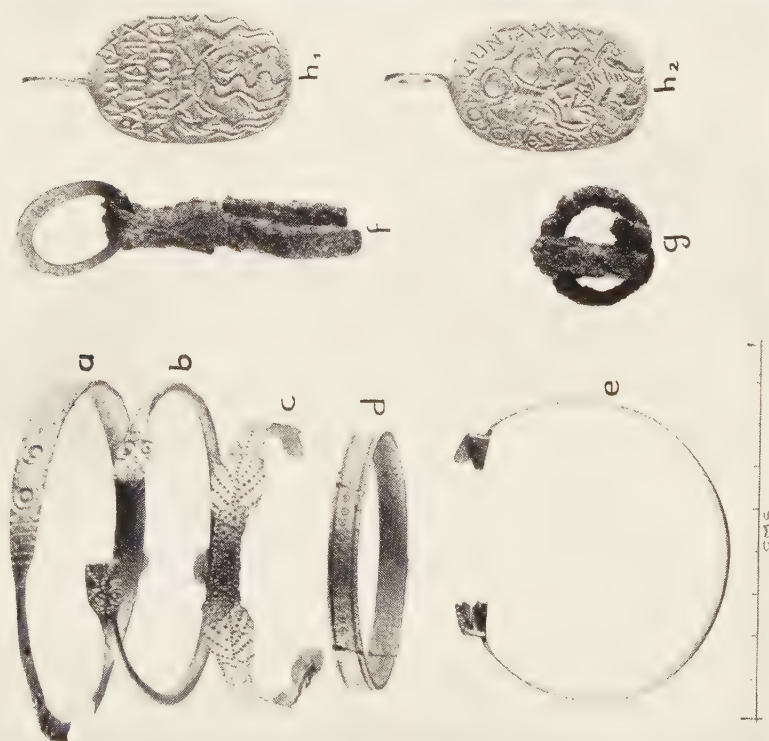


TOMBS AT EL JISH



2

TOMBS AT EL JISH



1



TOMBS AT EL JISH

EXCAVATIONS AT KHIRBET EL MEFJER. III¹

THE area cleared during the third season of excavation at Khirbet el Mefjer, which lasted from 21 December 1936 up to the end of March 1937, includes the Court, the whole of the South Block, and four rooms in the southern half of the East Block (Plan, Fig. 1).

The Court. The flagstone pavement of the Court is fairly well preserved except for a small area in the middle, and another in the south-east corner. The burnt layer which was found in most of the other parts of the site runs consistently through the debris of the Court from one end to the other, sloping from the sides of the Court, where it is about 1.20 m., to the middle of the Court, where it is only 40 cm., above the level of the floor. A large number of architectural fragments, which throw light on the construction of the cloisters surrounding the Court have been found and will be dealt with in the final publication.

The South Block. The South Block of buildings consists of five long halls (marked VIII, IX, Mosque, IX', and VIII' on the accompanying plan). They are symmetrically planned on the axis of the Mosque.

The *Mosque* contains one of the earliest known semicircular mihrabs; it is on the south. On each side of the mihrab there is a set-back for a small column. At the bottom edge of the fourth course in each of the walls of the Mosque square holes have been cut in the masonry to take clamps; these probably held a marble facing.

The Mosque, like all the finished rooms in the West Block, was paved with concrete laid over a rough bed of mosaic chippings. A number of architectural fragments were discovered in the debris in the south wall. Near the south-west corner there is a small cupboard.

South of the mihrab there was a large square tower (Plan, Fig. 1) which was probably the minaret.² A broken fluted white marble column and a small base were found outside it on the south side.

Halls VIII, IX, and IX' are similar in plan. All were paved with concrete laid over a rough bed of mosaic chippings. The floors, however, like that of the Mosque, have suffered considerably from fire.

Hall VIII' differs from the other halls in this block in that it had a door leading out of the Palace. A pottery pipe was laid below the east wall to drain waste water, probably after ceremonial ablution. No pavement had been laid

¹ Cf. *QDAP*, Vol. VI, pp. 157-68.

² Cf. K. A. C. Creswell, *Early Muslim Architecture*, Vol. I, pp. 328, 339.

in this room. Glass mosaics, fragments of a carved plaster screen, a Corinthian capital, and other architectural fragments were found in this hall. Intrusive walls were built in Rooms VIII, IX, and the Mosque. In the former halls the intrusive walls were laid below, and in the Mosque above, the burnt layer.

The East Block. The East Block is divided into two halves by the Gateway and Entrance Hall. Each half consists of eight rooms, four communicating with the East Cloister (marked IV *a*, V *a*, VI *a*, and VII *a* on Plan, Fig. 1) and the other four (marked IV *b*, V *b*, VI *b*, and VII *b* on Plan, Fig. 1) opening on to a colonnaded portico, to the east of the Palace, which has not been completely cleared. There is no communication between the two series of rooms, and the outer appear to have been used as guard-rooms. Only five rooms have been cleared in this block so far, namely, Rooms IV *a*, V *a*, VI *a*, VII *a*, and VII *b*. They are paved with the same pinkish coloured concrete as is used in the west and south blocks.

In each of the Rooms IV *a* and V *a* there are built against the middle of the north and south walls of the room two rectangular responds (Pl. XXXIV, 1), which carried an arch spanning the room from north to south. The arch in Room IV *a* fell sometime after the twelfth century (Pl. XXXV, 2-3), killing a man as it did so (Pl. XXXV, 4). This room is provided with two windows, one on the north opening on to the Entrance Hall, and the other on the south opening on to Room V *a*. The west wall of the latter room was completely destroyed. There were rough intrusive walls built against the south-east corner of the room. Several stones covered with polychrome frescoes and large quantities of small fragments of painted plaster were found in these two rooms below the burnt layer. The paintings represent animal, floral, and geometric patterns. Oddly enough, no sign of fresco was found on the existing walls.

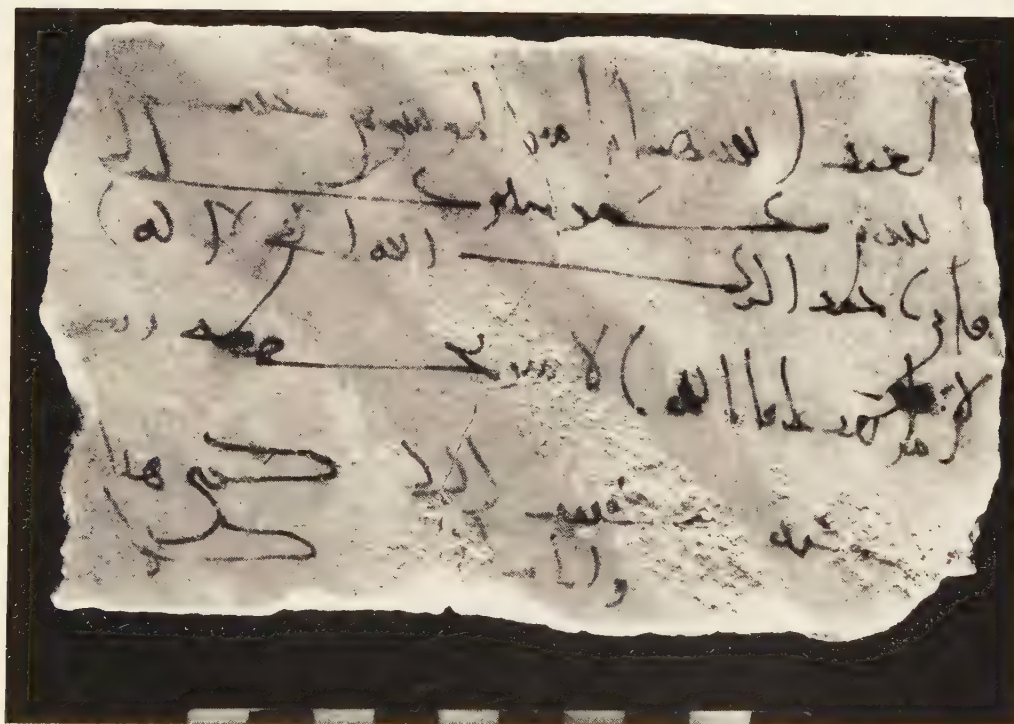
In Rooms VI *a* and VII *a* broken window glass was found stacked against the east walls. The walls of these two rooms had been largely dismantled, especially on the west side.

In Room VII *b* pieces of a mosaic pavement fallen from the room on the first floor were found in large quantities (Pl. XXXV, 1).

Excavations around the south-east corner of the Palace revealed a round tower. This is the only corner of the Palace that has been cleared so far. By analogy with Qaṣr Kharrāneh, Qaṣr el Mshattā, and Qaṣr eṭ Ṭūba, presumably every corner was strengthened by such a tower, an assumption which will be verified at the conclusion of the excavation. Apparently there was in front of the Palace a walled enclosure, the south wall of which was cleared. It was



1. Respond in Room Va.



2. Inscribed marble slab.

EXCAVATIONS AT KHIRBET EL MEFJER



1. Mosaic fragments from first floor.



2. Fallen arch in Room IVa.



3. Fallen arch in Room IVa.



4. Skeleton under debris of fallen arch, Room IVa.

EXCAVATIONS AT KHIRBET EL MEFJER. III

bonded tangentially to the south-east round tower. Between this wall and the rectangular tower flanking the south side of the Gateway there was a colon-naded portico, some of the piers of which were cleared (Fig. 1), each pier being composed of a cluster of four columns.

In front of the round tower a few irregular marble slabs were found together with mosaic chippings. One of these slabs (Pl. XXXIV, 2) is inscribed in black ink with the following Arabic inscription in Cufic characters:

لعبد الله هشام امير المؤمنين¹ من عبيد
الله بن عمر سلم² عليك
فاني احمد اليك الله الذي لا اله الا
هو
اما بعد³ عافا⁴ الله الامير بحفظه ونصر
جند(ه) كتبت اليك كتبي⁵ هذا
وانا ك⁶

Rendered in English this reads: '*To the servant of God, Hishām, Prince of the Faithful, from 'Ubaidullah, son of 'Umar, Peace be upon you. I praise for you God, whom there is no other God but He. May God keep the Prince in his care and render his troops victorious. I wrote this epistle to you while I . . .*'

On the other marble slabs human beings and animals were roughly sketched. It appears that some of the labourers amused themselves during their spare time, possibly their lunch hour, scribbling and sketching on discarded fragments of marble; later their efforts, together with a large quantity of mosaic chippings, were dumped outside the south-east round tower on the conclusion of the work on the pavements and dado.

This inscription is important as it dates the construction of the Palace during Hishām's Caliphate (A.D. 724-43).

D. C. BARAMKI.

¹ Common appellation of the Caliph.

² سلم for سلام. It was usual to omit the alif in Ancient Arabic.

³ After اما بعد, the conjunction ف must always be used; the omission here is probably due to the illiteracy of the writer.

⁴ عافا is wrongly spelt; proper spelling is عافى.

⁵ كتابي for كتبي. See note 2.

⁶ Either ك or كما or كها.

GREEK AND LATIN INSCRIPTIONS FROM JERUSALEM AND BEISĀN

1. *Tombstone of Tiberius Claudius Fatalis* (Pl. XXXVI, 3)

DURING the excavations at present carried on near the Jerusalem city wall between Damascus Gate and Herod's Gate a drain was discovered leading under the city wall. Investigation of this drain was undertaken by Salim Eff. Husseini, Inspector of Antiquities, who noticed an inscribed stone placed upside-down as a cover-stone of the drain.

Latin inscription in eight lines, complete. Measurements (on squeeze): 66×50 cm. Size of letters: top line, 6 cm.; lines 2–6, 5 cm.; line 7, 4 cm.; line 8, $3\frac{1}{2}$ cm.

The letters of the first line are deeply cut and rounded; the stone-cutter began the first two letters of the second line in the same manner, but changed the character of the lettering from the middle of the third letter of this line (M).

The intervals between the words are marked with wedges of various shapes ($\triangleright \wedge$), half-circles ($\circ$), commas ($\circ$), and triangles ($\blacktriangledown$); the wedge being the most common. There are no interval signs between the last two words of the first line.

Text:

TI•CL•TI•F•POP•FATALIS
ROMA• $\triangleright$ LEG•II•AVG•LEG•XX
VIC•LEG•II•AVG•LEG•XI•C•P•F
LEG•XIV•G•M•V•LEG•XII•FVL
LEG•X•FR•III•HAST•VIX•AN
XLII•MIL•ANN•XXIII•CL•
IONICE•LIB•ET•HERES•OB•ME
RITA•EIVS•O•T•B•Q•T•T•L•S•

*Ti(berio) Cl(audio) Ti(beri) f(ilio) Pop(lilia tribu) Fatalis, Roma(no), (centu-
rioni) leg(ionis) II Aug(ustae), leg(ionis) XX Vic(tricis), leg(ionis) II Aug(ustae),
legionis XI C(laudiae) P(iae) F(idelis), leg(ionis) XIV G(eminae) M(artiae)
V(ictricis), leg(ionis) XII Ful(minatae), leg(ionis) X Fr(etensis), tertio hast(ato).
Vixit an(nos) XLII, mil(itavit) ann(os) XXIII. Cl(audia) Ionice lib(erta) et
heres ob merita eius. O(ssa) t(ibi) b(ene) q(uiescant). T(erra) t(ibi) l(evis) s(it).*

The family and career of Ti. Cl. Fatalis. The deceased himself was born at Rome, a Roman citizen from birth; the family, however, was not of Roman origin. Either the father or the grandfather (more probably the former) had been granted citizenship by Claudius. The grant seems to have been made

individually, because the new citizen was not inscribed in one of the two tribes usually associated with grants made by Claudius, viz. Quirina and Claudia.¹ In any case the family name *Fatalis* is a most unusual one and must have been considered exceedingly ill-omened.

Tiberius Claudius entered the military service at the age of 19. As an Italian—indeed, a Roman of Rome—he was not included in the normal recruiting for the legions, but joined the army as a centurion, who could expect more rapid promotion than officers risen from the ranks.² If so, his career was far from splendid, even if we take into account the relatively early age at which he died. In twenty-three years of service he was promoted only six times, if, as was usual, every translation counted as promotion; i.e. on the average every four years. He ultimately reached the rank of *tertius hastatus* (*posterior*),³ the eighteenth among the sixty centurions of the legion.

Assuming a regular promotion, Fatalis spent the first half of his military service in Britain, first with the Second Augustan legion at Isca Silurum (Caerleon), then with the Twentieth Victrix at Deva (Chester), and again at Caerleon with the Second Augustan. After about twelve years of service in Britain he passed to the Eleventh Claudian in Germania Superior and thence to the Fourteenth Gemina in the same province.⁴ From the Rhine frontier he was seconded to the Twelfth Fulminata in Cappadocia, and ultimately to the Tenth Fretensis at Jerusalem, where he ended his career at the age of 42.

During these last seven or eight years in the Orient he must have purchased a Greek slave, Ionice (Ἰωνική), who became his freedwoman (Claudia from Claudius) and his heir.

The date of the inscription. There are two clues to the date of this inscription: (a) the legionary titles; (b) the lettering.

The absolute dates are A.D. 70–175. The former is the year in which the Tenth Fretensis took up its garrison duties at Jerusalem; the latter the date at which the Twelfth Fulminata received the title *Certa Constans* (abbreviated C.C.), which does not occur in this inscription.

Other evidence points to a date between A.D. 70 and the first half of the reign of Trajan, probably nearer to the former date. (i) The titles of the Eleventh

¹ Cagnat, *Épigraphie latine*, p. 78. For normal cases, cf. Ti. Cl. Ti. f. Quirina Telesinus of the XI Claudia (*CIL*, Vol. VI, 3583), or Ti. Cl. Ti. f. Quirina Ulpianus (*CIL*, Vol. III, 6186) of the XII Fulminata.

² Parker, *The Roman Legions*, p. 201.

³ It is assumed that Fatalis was *hastatus posterior*; if he had been *prior* this fact would almost certainly be mentioned on his tombstone.

⁴ This assumption is based on the dating given below for this inscription; at a later date the XI Claudia was stationed in Moesia inferior and the XIV Gemina in Pannonia superior.

legion are abbreviated CPF and not CLPF. The absence of the L on legionary bricks is assumed by Ritterling¹ as a safe criterion by which the transfer of that legion from Vindonissa to Moesia inferior may be dated to the first half of Trajan's reign. The L appears in the second half of that reign. (ii) The addition of the letters M V to the title of the Fourteenth Gemina is most common in the Flavian-Trajanic era, the grant dating from A.D. 61.²

The lettering leads to the same conclusion. In general the inscription presents every characteristic of good writing of the early Imperial period. Indications of the date are the slightly slanting horizontal strokes of the E (end of the first century),³ the slightly reduced and slanting horizontal stroke of the L (early second century),⁴ and the well-curved lower stroke of the R placed at some distance from the vertical stroke (after Nero).⁵

The fact of an Italian serving with the legions also points to an early date.

It is noteworthy that out of the six legions with which Fatalis served not less than four are connected in one way or another with the Roman wars in Palestine. Detachments of the Eleventh Claudian legion took part in the Hadrianic war (cf. the Bittir inscription, *CIL*, Vol. III, 13586 = 14.155² and No. 2 below). Detachments of the Fourteenth Gemina also participated in this war (cf. the tombstone of a soldier of that legion buried at Gadara, *CIL*, Vol. III, 12091). The Twelfth Fulminata took part in both wars. In the first war, A.D. 66–70, it was beaten in the defile of Bethoron and lost its eagle (A.D. 66).⁶ An inscription from Jerusalem⁷ mentions it with other legions as honouring Hadrian. The Tenth Fretensis, of course, was the regular garrison force of Judaea from A.D. 70 onwards; it remained in Jerusalem till near the end of the third century A.D.⁸

One is, therefore, tempted to assume that Fatalis came to Palestine with the Twelfth Fulminata in A.D. 66 or with its detachment in A.D. 132, though this is less probable. He remained here with the Tenth Fretensis. In any case it is unlikely that he was killed in battle, as the presence of his freedwoman indicates peaceful and settled conditions at the time of his death.

¹ Ritterling in Pauly-Wissowa's *Realencyclopädie*, Vol. XXIV, col. 1697, s.v. Legio.

² *Ibid.*, col. 1746. It is, of course, possible that this inscription is slightly later in date, and that in mentioning legions far removed from Jerusalem the person who prepared the text used an older style.

³ Cagnat, *op. cit.*, p. 14.

⁴ *Ibid.*, p. 18.

⁵ *Ibid.*, p. 21. For the use of wedges, cf. *ibid.*, p. 28.

⁶ Josephus, *Bellum*, II, 19, 8–9.

⁷ Savignac, *Revue biblique*, 1904, pp. 94–8; cf. Clermont-Ganneau, *Recueil d'archéologie orientale*, Vol. VI, pp. 188–99; Vincent-Abel, *Jérusalem nouvelle*, p. 36.

⁸ Zangemeister, *ZDPV*, 1887, pp. 49–53; Reifenberg, *JPOS*, Vol. XI, pp. 157–8; Avi-Yonah, *BJS*, Vol. II, p. 2, and n. 7.

GREEK AND LATIN INSCRIPTIONS

In conclusion the inscription can be dated certainly to A.D. 70–175, probably to A.D. 70–107, and possibly to *c.* A.D. 74.¹

2. *Tombstone of P. Aelius Capito* (Pl. XXXVI, 2)

This tombstone was found by Naim Eff. Makhoul, Inspector of Antiquities, in the courtyard of the house of Rushdi Muhammad Hamadi at Beisān; it is stated that it probably came to light when the house was built fifteen years ago. It is now in the Palestine Archaeological Museum, Inv. No. 34.1186.

Latin inscription in nine lines, the last with only three letters. Top side and left side complete with border, bottom side complete; on the right side 1–2 letters on the average missing from line 6 onwards. Measurements: 39 × 37 cm. Letters of lines 1–7: 3½ cm. high; lines 8–9, 3 cm. Intervals marked by dots in most cases.

Text:

DIS•MANIB
P•AELIVS CAPI
TONATIOMACE
DO MIL•LEG•XI
CL•VIXIT ANNIS
XXXV MILTAV ..
ANNIS X DOLM ..
FECIT HERES BENEF.
VTI

Dis Manib(us). P(ublius) Aelius Capito natio(ne) Macedo mil(es) leg(ionis) XI Cl(audiae), vixit annis XXXV, mil(i)tav[it] annis X. Dol(enter) m[er](ito)² fecit heres benef[i](ciatus) v(elut) t(estamento) i(ussus)

Life and career of P. Aelius Capito. This soldier was born *c.* A.D. 98 in rural Macedonia, i.e. in a part not allotted to any city, as his descent is given in general terms of race. He was granted Roman citizenship *c.* A.D. 122 at the age of 25 years when joining as a recruit; as usual he adopted the praenomen and nomen of Hadrian, the then reigning Emperor.³ By such subterfuge likely recruits from the provinces were usually admitted to the legions, where legally none but Roman citizens could serve. After ten years' service he went to Palestine with the detachment of the Eleventh Claudian legion sent to the field in the Second Jewish War. He fell near Scythopolis, probably in action; his tombstone was made not by a member of his family, but by a comrade or a slave.

¹ Fatalis served twenty-three years with six legions, i.e. on the average slightly less than four years with each. If he passed to the X Fretensis at the end of the Jewish war he would have died at the date indicated above.

² Or, perhaps, *Do(mino) l(ibens) m[er](ito) fecit.*

³ Cagnat, *op. cit.*, pp. 78–9.

Jewish sources show that although the centre of the war was in Judaea, it had its repercussions near Beth-Shan;¹ probably at the very beginning of the struggle (A.D. 132/3).

The name *Capito* occurs several times from the age of Augustus onwards;² it occurs in the Eastern part of the Empire from the second century onwards.³ Curiously enough, a centurion Capito served under Gessius Florus in Judaea.⁴

The Eleventh Claudian legion had its camp in the time of Hadrian in Moesia inferior. Macedonians had been serving with this legion from the time of its stay in Dalmatia in the first century; obviously their proportion increased in the second century when the legion passed to the Danube frontier.

Dating and significance of the inscription. The presence of a Macedonian soldier called P. Aelius and serving in the Eleventh legion in Palestine can be related to only one historical event, the revolt of Bar-Kokhba in A.D. 132–5.⁵ This inscription helps therefore to resolve the discussion centred on the other evidence for the presence of the XI Claudia in Palestine, viz. the Bittir inscription reading: CENTVR...VEXIL...LEG V MAC ET XI CL.⁶ Since it was discovered by Clermont-Ganneau,⁷ the Bittir inscription has been considered as belonging to the time of Hadrian,⁸ though not without dissent. B. Filow,⁹ followed by a minority of scholars, has argued that it belonged to the revolt under Trajan. He suggested that the participation of the European legions in the Hadrianic war is not proved, and that it was absurd to assume that nine Oriental legions were not sufficiently strong to suppress a revolt in part of Palestine, while four legions were enough to conquer the whole country and to storm Jerusalem in A.D. 70. In Trajan's time, on the contrary, the presence of European legions in the Orient is easily explained by the Parthian war. The revolt of the Jews in the Diaspora during that war is well attested, that of the Palestinian Jews has been asserted, but is somewhat problematical.¹⁰

The present tombstone proves, unless we assume an extraordinary accident,

¹ For the opposite view, see Büchler (*JQR*, 1903–4 (XVI), pp. 143–205), who collected the material both for and against a participation of Galilee in the war of Bar-Kokhba.

² Pauly-Wissowa's *Realenc.*, Vol. III, col. 1526–30; Groag-Stein, *Prosopogr.*, II, pp. 97–8.

³ Pauly-Wissowa, *loc. cit.*, col. 1527.

⁴ Josephus, *Bellum*, II, 14, 7.

⁵ There is nothing in the style and execution of the inscription to contradict a dating to c. A.D. 132.

⁶ *CIL*, Vol. III, 14. 1552.

⁷ *Archaeological Researches in Palestine*, Vol. I, pp. 465 ff.

⁸ Schürer, *Gesch. d. jüd. Volkes*, Vol. I, p. 687, n. 116; p. 694 and n. 132 (4th ed.); Offord, *Proc. Soc. Bibl. Archaeol.*, Vol. XX (1898), pp. 65 f.; Ritterling, in P.W. *Realenc.*, Vol. XXIV, col. 1699; Parker, *The Roman Legions*, p. 162.

⁹ B. Filow, *Die Legionen der Provinz Moesia (Klio, Beiheft VI, 1906, pp. 68–71, especially p. 69, n. 2)*; Henderson, *The Life and Principate of Hadrian*, p. 217 and notes.

¹⁰ Schürer, *op. cit.*, Vol. I⁴, p. 667 f.

that this theory is not correct; moreover, the arguments advanced in its favour are by no means convincing. The absence of a detailed history of the second revolt should not blind us to the fact that it was in all probability not less dangerous than the first. In the Hadrianic war a whole legion (the XXII Deioteriana) was cut to pieces, something which had never happened under Vespasian. The strengthening of the Oriental legions—who in any case could not be all available away from their posts—by detachments of the nearest European regiments is quite likely, and the presence of such detachments from the Moesian legions, the Fifth Macedonian and the Eleventh Claudian, may now be regarded as almost certain.

3. *Epitaph of Sosibios of Scythopolis* (Pl. XXXVI, 1 a-b)¹

During the excavations which brought to light the mosaic pavement of el Ḥammām (Beisān),² Naim Eff. Makhoul, Inspector of Antiquities, noticed in a depression in the Northern Cemetery of Beisān³ what looked like a stone with a few Greek letters. The stone was cleared by the writer with the assistance of Mr. J. Starr, then of the American School of Oriental Research, Jerusalem; it proved to be a large lintel of a tomb, engraved with a Greek inscription in two lines.

The inscription was complete, with but two letters damaged. It measures (on the squeeze) 160 × 21 cm. The letters in both lines are 6 cm. high; they are long and thin (e.g. the π has 35 by 60 mm.). Α appears as Α, Α; ΕΩ are lunate. Κ ends in a flourish: Κ̣.

Text:

ΧΑΙΡΕΤΕ ΠΑΝΤΕΣ ΟΙ ΠΑΡΟΔΕΥΕΤΕΝ ΘΑΔΕ ΚΕΙΜΑΙ
ΩΩΣΙΒΙΟΣ ΧΑΙΡΟΙΣ ΕΙΠΑΤΕ ΩΩΣΙΒΙΕ

Χαίρετε πάντες ὅσοι παροδεύετε. Ἐνθάδε κείμει,
Σωσίβιος. 'Χαίροις', εἴπατε, 'Σωσίβιε'.

*Farewell all ye that pass. Here do I lie,
Sosibios. 'Farewell, Sosibios', say.*

The inscription forms an elegiac distich, the favourite metric form of Greek epitaphs. It scans correctly, but cannot lay claim to any great originality of thought. Dialogues between the quick and the dead occur commonly on tombstones: Ἑρμοκράτη χαῖρε. Καὶ σύ γε, ὦ παροδεῖτα,⁴ although it is rare for the dead to speak first, nor do they as a rule ask for the salutations of the passer-by.

¹ I have to thank Dr. M. Schwabe, of the Hebrew University, Jerusalem, for much valuable advice in connexion with this inscription.

² *QDAP*, Vol. V, pp. 11–30.

³ *Ibid.*, p. 11, notes 3, 6.

⁴ *Athen. Mittheil.*, Vol. VI, p. 129.

To address those passing by is suitable for inscriptions on Greek tombs which lined the public roads; in this case, on a tomb far removed from any road, it is merely a literary cliché. The various parts composing this epigram are stock phrases: χαίρετε πάντες; χαίρετε παροδίται; ἐνθάδε κείμεαι.¹ The merit of the present composition lies chiefly in the graceful combination of its various elements into a correct metric whole and in the almost Hellenic simplicity of the phrasing, entirely different from the bombastic effusions of later periods.

The name of the deceased is not a very common one; only eight persons named Sosibios are known to us from history, art, or literature.² The name occurs more frequently in Egypt than in other parts of the Greek world;³ this is probably a mark left on that country by the forceful personality of Sosibios the son of Dioscurides, Prime Minister to Ptolemy IV, Philopator and organizer of the victory at Raphia (217 B.C.). The last historical personage of that name was the unlucky tutor of Britannicus, executed A.D. 49. An inscription from Palmyra⁴ shows, however, that the name was not completely extinct even in the third century A.D. Aurelius Diogenes Sosibios and his wife Domna can only have lived after A.D. 212.

The form of the letters does not help much with the dating. The various forms of Α begin to occur from the second century B.C.⁵ The lunate forms of ΕΩ are by no means so decisive a criterion as might be expected. By comparing the forms of letters in the Jerash inscriptions published by Lucas⁶ and Jones,⁷ as well as the inscriptions published by Prentice,⁸ we find that on the average the lunate forms begin to predominate from the time of Hadrian onwards.⁹ There are, however, numerous exceptions to that rule. Lunate letters occur on Rhodian jar-handles, vases, and papyri quite early in the Hellenistic period.¹⁰ The first official inscription with lunate letters is dated 230 B.C.¹¹ The second-century B.C. epitaph from Gaza has lunate letters.¹² The inscription on the sarcophagus of Antiochus the son of Phallion, found at Beisān and dated

¹ Reinach, *Traité d'épigraphie grecque*, p. 425.

² Pauly-Wissowa's *Realencyclopädie*, Vol. III A I, col. 1146-1153.

³ Thirteen times in Preisigke's *Namenbuch*.

⁴ Le Bas-Waddington, No. 2573.

⁵ Larfeld, *Griechische Epigraphik* (Hdb. d. Altertumswiss., I, 53), p. 270.

⁶ *Mitth. u. Nachr. D. Pal. Vereins*, 1901, pp. 49-82.

⁷ *Journal of Roman Studies*, 1928, pp. 144-78; 1930, pp. 43-54.

⁸ *American Expedition to Syria*; compare Nos. 86, 100, 103, 104 with Nos. 87, 115, 352, &c.

⁹ Cf. the two inscriptions, Lucas, *loc. cit.*, p. 68, Nos. 53, 54. They are similar in text and were put up side by side; one, dedicated to Trajan, has square letters; the other, dated A.D. 130, lunate ones.

¹⁰ FitzGerald, *QSt.*, 1927, p. 151 and note 5.

¹¹ Mouterde, *Mélanges Fac. orient. Univ. St. Joseph*, Vol. XVI, p. 99.

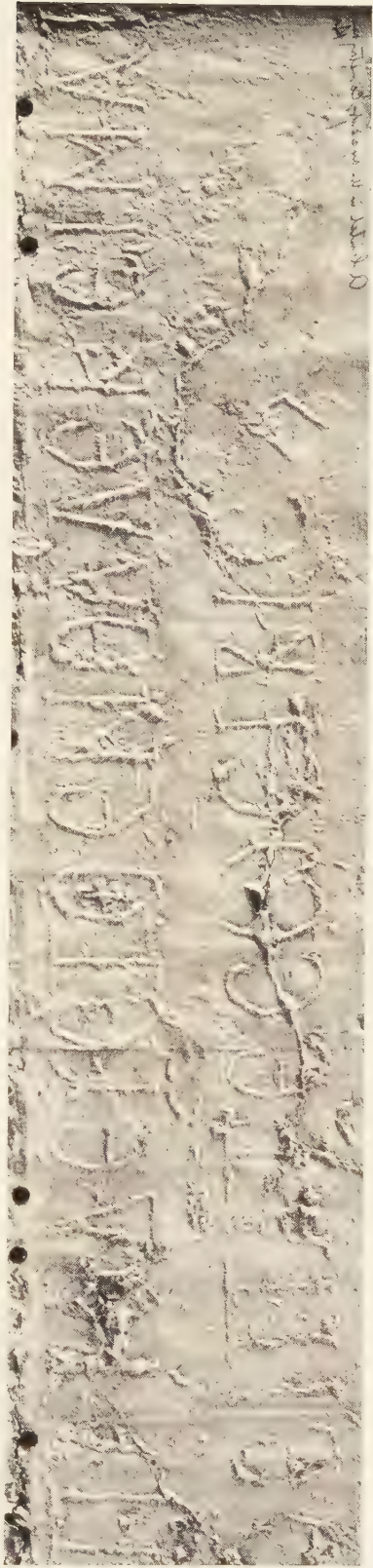
¹² Iliffe, *QDAP*, Vol. I, p. 155, Pl.; Mouterde, *loc. cit.*, pp. 98 ff.

(Continued
in 1 b)

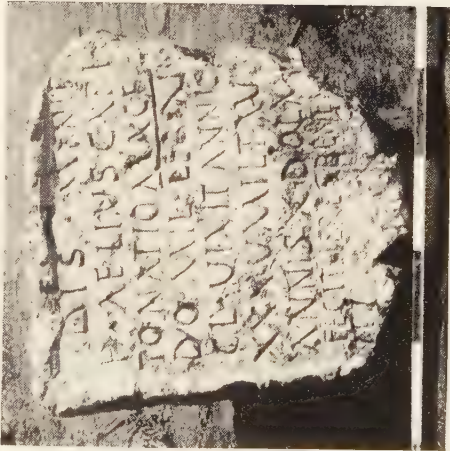


1 a

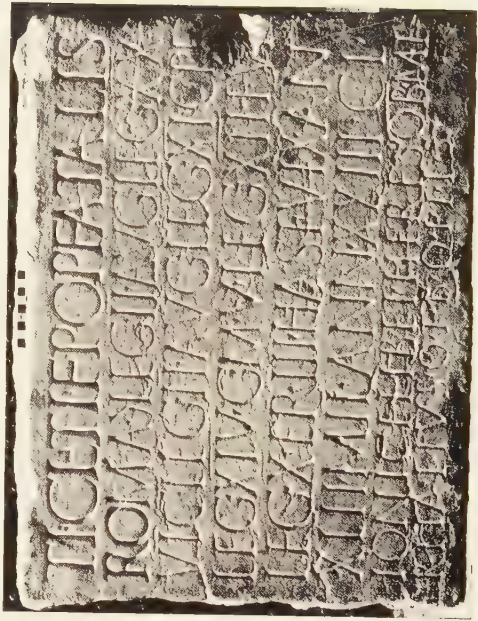
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from 1 a)



1 b



2



3

GREEK AND LATIN INSCRIPTIONS

A.D. 22/3,¹ and an inscription of the same date found at Denderah in Egypt² belong to the same category. Finally, there are two most instructive inscriptions from Scythopolis published by FitzGerald.³ Both are similar in text and contemporary; yet one, destined for the public, was written in square letters, while the other, meant as instructions to the builders only, had lunate letters.

The style and diction of the epitaph of Sosibios evidently belong to a period when the Hellenistic spirit in the Decapolis was still alive and the ability to compose in faultless Greek was common. The inscription belongs therefore in all probability to the Late Hellenistic or the very early Roman period. Unless Sosibios of Scythopolis can be identified with an historical personage, one cannot say more with safety.

In any case this inscription proves that the art of the epigram was practised in the Decapolis in other places than Gadara, the home of Meleagros. Scythopolis, the chief city of the League, and hitherto renowned rather for its material accomplishments,⁴ could boast at least of one epigrammatic poet.

M. AVI-YONAH.

¹ Rowe, *History and Topography of Beth-Shan*, p. 49, Pl. 54, 3; Vincent, *Revue biblique*, 1923, p. 435.

² FitzGerald, *loc. cit.*, p. 151, note 6.

³ *Ibid.*, pp. 150-4.

⁴ Ed. Diocl., Chapter XVII (Waddington, No. 535, p. 181); Cod. Theod. X, 20, 8; Totius orbis descriptio, Chapter 31; Sozomen, *Historia ecclesiastica* VIII, 13; Jer. Talmud, Qiddūshin, II, 5 (col. 62 c, l. 11 below).

A DISH OF SHĀDBAK THE ATĀBAK

IN November 1937 the Palestine Archaeological Museum acquired a copper dish tinned over (Pl. XXXVII), 41.5 cm. in diameter, 53 mm. high. As photograph and section sufficiently show, it is of the greatest possible simplicity, its beauty depending solely on its graceful lines; it belongs to the small series of metal objects of the Mamluk period left without any decoration at all. It was made of a flat circular plate of metal, the ring-base being hammered outwards and the bottom inwards, as is shown in the section (Pl. XXXVII, 2). Like many works of art made for the general market and not by special order, it has received its historical inscription only some time after its acquisition. The main inscription, cut on the rim in elegant, bold, sparingly punctuated naskhi letters, reads as follows:

مما عمل برسم الجنا ب العالي المولى
الاميرى الكبيرى السيفى شادبك الاتابكى

*This is one of the objects made for His High Excellency (janāb), our Lord, the Great Amir, Saif ad-dīn Shādbak, the Atābak.*¹

Between both halves of the inscription we find two coats-of-arms, each consisting of a three-fielded shield with a napkin on the upper field and a cup on each of the middle and lower fields.

There are four later inscriptions. On the front side above the heraldic shield intersecting the inscriptions: وقف الشهابة 'Waqf of the Shihābīs',² and on the back three other owners' marks, including عبد الله وعد الوهاب الشهابة 'Abd-Allāh and 'Abd al-Wahhāb the Shihābīs'. All the Shihābī family has been established for a long time in Palestine, but none of those named is sufficiently known to warrant an identification.

When it comes to identifying the first owner of this dish, we are really faced with an *embarras de richesse*.

Judging by the coat-of-arms the Shādbak of our inscription must have been dubbed amir during the first half or about the middle of the fifteenth century.

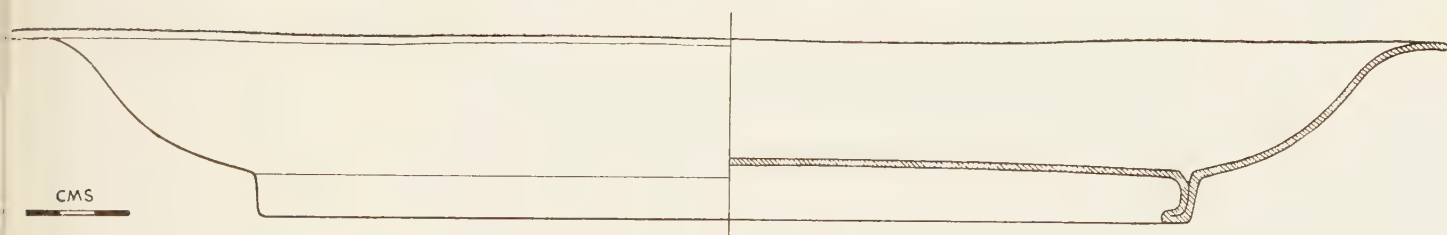
Three Shādbaks at least flourished within this time limit and occupied at one time or another the post of an atābak, two of them having actually seen service

¹ I think I am justified in translating 'al-atābakī' by 'atābak' and not by 'the Atābakian' even though the word appears after the name. Of various instances of titles appearing as *relatifs*, the best to be quoted is perhaps that of Aynāl al-'Alā'ī in an inscription dated 855 A.H. (*CIA. Égypte*, Vol. I, p. 396), and as we shall see presently almost contemporary with this dish.

² Originally الشهابي, later on the end stroke of the هى was drawn out and the ا added to it.



1



2

A DISH OF SHĀDBAK THE ATĀBAK

A DISH OF SHĀDBAK

in Palestine. None of them was an Atābak of the Empire (atābak al-ʿasākīr), but we have neither proof nor reason to expect that our Shādbak was more than a provincial commander-in-chief.

Shādbak aṣ-Ṣārimī, the earliest of the three, was a freedman of Ṣārim ad-dīn Ibrāhīm, the son of Sultan Shaikh, after whom he was called. He appears first in history in 861 when he was appointed grand chamberlain (*ḥājib al-ḥujjāb*) of Tripoli. He occupied the post for a short time only, as two years later his successor was already nominated. On the 7th Shaʿbān 865 (18 May 1461) Shādbak received the atābakship of Aleppo, having paid 10,000 dinars for the post. On the 12th Ramaḍān 866 (10 June 1462) he was transferred to Gaza as governor, where he died half a year later, on the 13th Rabī (I or II?) 867, as a sexagenarian.¹

The second one, whom we have to consider, is a Shādbak who was for a time atābak of Ḥama and died in 872 (1467/8).²

The third is Shādbak al-Jalbānī aṣ-Ṣaghīr who, in Jumādā I 867 (beg. 22 January 1463), was appointed governor of Gaza, having spent, like Shādbak aṣ-Ṣārimī, 10,000 dinars for this office. In Rabī I 870 (beg. 22 October 1465) he was appointed governor of Bīreh, and in 872, on Qaytbay's accession, promoted to the atābakship of Damascus, which post he held until 886 when Jānim al-Jidāwī was appointed his successor. He died in Jumādā 887 (beg. 18 June 1482).³

This dish is to be dated, therefore, some time between 865 and 887 (1461–82), although on purely heraldic grounds one would expect the earlier rather than the later date.

L. A. MAYER.

¹ Ibn Taghribirdī, *an-Nujūm az-ẓāhira*, ed. Popper, Vol. VII, pp. 473, 1. 8, 520, 1. 2, 657, 1. 6, 708, 1. 1, 774, 1. 19; Sakhāwī, *ad-Daw' al-lāmi*, s.v. (Cairo print, No. 1107).

² *Daw'*, s.v., No. 1102.

³ *Nujūm* VII, pp. 714, 1. 15, 736, 1. 14; *Daw'*, s.v., No. 1106; Ibn Iyās II, pp. 93, 1. 8, 211, 1. 9 from bottom. Sakhāwī and Ibn Iyās call him al-Jalbānī, but not aṣ-Ṣaghīr. Shādbak aṣ-Ṣaghīr mentioned by Ibn Iyās is a different man, who was appointed governor of Sīs in Ṣafar 883.

THE DOMED TOMB AT SEBASTYA

THE tomb which is the subject of this note was partially excavated and published by the Harvard University Expedition to Samaria in 1908-10 (Reisner, Lyon, and Fisher: *Excavations at Samaria*, Vol. I, pp. 220-3). It lies about 40 metres outside the eastern wall of the Roman city of Sebaste.

It is now possible to supplement the Harvard publication by putting on record certain facts which have become known subsequently, or of which it was not possible to obtain satisfactory photographs at the date of that publication.

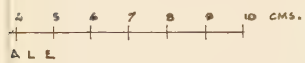
The tomb, which until 1937 was accessible only by means of an enlargement of the shaft dug by Reisner and Fisher beside the façade, has for many years been in a precarious structural condition, owing to the removal in antiquity of much of the external masonry and the uneven pressure on the dome and walls of the earth and rubbish with which they have for centuries been buried. During the summer of 1937 the Director of Public Works was good enough to authorize Mr. G. Norburn, Assistant Architect in the Public Works Department, to examine the tomb and advise on the measures of consolidation demanded by its structural condition.

In what follows, the notes on the architecture are chiefly quoted from Mr. Norburn's report, to whom acknowledgement is made, both for his valuable survey of the structure and for his preparation of the plans and sections of which tracings are here reproduced.

The accumulated rubbish on and around the tomb was cleared earlier in the summer on behalf of the Department of Antiquities by Naim Eff. Makhoul, whose observations are also quoted. It has not been possible up to the time of writing to clear the vault which exists below the main tomb chamber. Although in some respects the drawings now reproduced partly repeat the results of Fisher's careful observations, the fresh details and the exceptional interest of the building seem to justify the repetition.

The first new point emerging from the excavation is that the portico in front of the door of the tomb consisted of two rows of columns, not one as shown in Fisher's plan. Pedestals of the two northern columns of the inner row survive *in situ*, as well as three of those of the outer row (Plan, Fig. 1). On two of the latter the columns still stand. The pilasters seen by Fisher on the façade are repeated on the three remaining walls of the tomb, but no trace of corresponding columns exists on any but the western side. The surviving columns of the

BASE OF COLUMN



THE DOMED TOMB AT SEBASTYA

portico have a marked entasis, the diameter at one-third of the height of the shaft being substantially greater than the diameter at the base.

The internal stonework of the monument is in a brittle cream limestone, rather softer than the external masonry, and containing numerous iron veins. All the stonework is carefully worked to shape and laid dry. Owing to the destruction of the external masonry and the uneven pressure of the earth and rubbish outside, which did not equally fill the inside, the stonework of the south and east sides has moved inwards, while the upper arches have fallen outwards, thereby distorting the shape of the dome (Fig. 3). The discrepancy noted by Fisher in the inner dimensions of the tomb appears to be deliberate and to have been designed so that the mouldings of the upper arch voussoirs, which project 8 cm. from the wall face, could be brought down to the springing without interference from each other (Fig. 3, Pl. XXXVIII, 3). While it solves this problem, it creates another in making the dome rise from an oblong instead of a square. This seems to have been overcome partly by springing from different alignments on the back of the mouldings, and partly by botching the rings of the dome where they touch the north and south arches. The projection of the arch mouldings also helped to mask any adjustment of the shape of the pendentives.

The rings of the dome have radiating beds, and no doubt this fact has held them up despite a certain amount of displacement. Co-ordinates when plotted indicate that the radius of the dome was approximately equal to half the diagonal of the plan, and the centre was level with the centre of the upper arches.

The centres of the upper arches are not dead over those of the lower arches. The upper arches themselves are integral with the structure and are not carried on any sort of pier or pilaster. Except in the east wall the springers are bonded into the masonry of the arch-filling, being, in fact, cut from the same block as the end stones in the lowest course of that filling.

A small manhole in the south-west corner of the chamber gives access to a barrel vault below the tomb. This is still largely filled with silt, which has made accurate measurements difficult. The vault runs north and south and is of similar masonry to the structure above. At the north end is a shallow arched recess, and at the south a square opening leading to a further opening with a half-open door.

One of the main points of interest in the building is its bearing on the evolution of the spherical pendentive. Creswell, who discusses the question fully in his history of early Moslem architecture,¹ refers to this tomb as one of the three earliest examples, all of them in Syria, of a dome on true spherical pendentives, the other two being Quṣayr en Nuwayjis near 'Amman, and the

¹ K. A. C. Creswell, *Early Muslim Architecture*, Vol. I, pp. 304-23.

domed room in the baths at Jerash. As against Rivoira's suggestion that the latter buildings might belong to the fifth or sixth centuries, Creswell would date all three to the second and third, and he attributes the Samaria dome to the middle of the period on grounds of the style of the northernmost decorated sarcophagus in the portico. Although it cannot be claimed that any single precise and conclusive piece of evidence has appeared to settle the question, the recent clearance has brought to light a number of details which have at least a concrete bearing upon it.

A general view of the building after clearance is shown on Pl. XXXVIII, 1. At the start of operations the whole area was filled with debris except for the immediate covering of the dome and a shaft which left the door of the tomb and the sarcophagi in the right foreground exposed. The first 90 cm. of rubbish cleared was modern. Immediately beneath it were traces of a rough pavement, also modern. Below this a layer of debris, about 1.50 m. in depth, containing glazed and painted potsherds of medieval type, was cleared away. There were various wall foundations in this layer, with drainage channels and grain pits. The plan is not of sufficient interest to be reproduced. From this level to the bottom of the excavation, some 5 metres altogether, the debris consisted in an accumulation of yellowish soil containing mixed sherds which ranged in date from Early Iron II to Roman. About a dozen stones from the ashlar facing of the tomb were found loose in this layer, as well as the fragment of cornice shown in Pl. XXXVIII, 2, which was lying between the two standing columns of the portico at about half their height. The stone represents the tip of a pediment cornice. The total height of the mouldings at the extremity is 30.7 cm., approximating to the upper diameter of the columns, 32 cm. and 34 cm. respectively. The proportion is normal¹ and justifies the conclusion that the block formed a part of the original entablature of the portico.

Thirteen stone sarcophagi, whole or fragmentary, have so far been found associated with the tomb. Seven of these were inside the chamber, all of them either smashed or disturbed.

The two chief coffins were those standing in the portico. These are described by Fisher (*Samaria*, Vol. I, p. 223) and are shown here in Pl. XXXIX, 1, 3-5 and A and B on the plan, Fig. 1. Both are fragmentary.

In A the decoration is confined to the long west side, which is surmounted by a pedimental arrangement on the lid, framing a crudely executed male bust in relief. The reversed cyma enclosing the panel on the side and the pediment

¹ Compare, for example, the Temple of Bacchus at Baalbek, where the height of the cornice is 152 cm. as compared with 158 cm., the upper diameter of the columns. In the Great Temple the corresponding proportion is 175 : 182. Krencker, *Baalbek*, Vol. II, p. 4, and Vol. I, pp. 58 and 59.

THE DOMED TOMB AT SEBASTYA

is deeply cut but provincial in style. The motive of gorgons' masks and suspended wreaths is, of course, ubiquitous, but in point of style and execution the closest parallels seem to be found in cemeteries of the second and third centuries.¹

The second sarcophagus, B, has lost most of its decorated long side, but was similar in style. The garlands, in this case on the edge of the lid, are supported by *putti*,² with crow-like birds holding the ends. A couched lion replaces the usual *acroterion* on the right, and a bull's head on the left. As in A, the panel on the long side is enclosed in a reversed cyma, but with a bay leaf torus along the bottom which terminates in a curious volute (Pl. XXXIX, 1). The panel was decorated with a mythical scene, of which the remains of two figures survive. Their equipment suggests a rather tame version of the popular Hippolytus story and may be compared with a sarcophagus found at Tripoli in Syria, now in the Museum at Constantinople.³

The short side, Pl. XXXIX, 3, shows two farm-hands, one carrying a bunch of grapes and a basket of fruit, the other a hen and a calf in characteristic attitudes. The same torus with volutes occurs at the bottom. The surface treatment of these figures, and in fact of the carved parts of the sarcophagi as a whole, closely resembles the treatment of the busts to be described below, page 69. In particular, the modelling of the hair is the same as in Pl. XL, 2, while the treatment of the draperies and of the corners of the eyes and mouth is closely paralleled by that figure and by Pl. XL, 3.

A third sarcophagus, C (not shown on the plan), stands a few metres to the south of the portico. It is seen in Pl. XXXIX, 2. The dimensions are 2.25 m. long, 1.13 m. wide, and 1.07 m. high; the lid is 90 cm. high at the ridge. The sarcophagus rests on a raised step in the centre of a podium with moulded cornice, which has not yet been completely cleared. Three of the sides are visible and each is decorated with a device of stylized garlands. An exact parallel to the particular version of this common pattern appears on the second long side of the 'Hippolytus' sarcophagus referred to above, of which the catalogue says, 'il paraît difficile de le dater plus haut que la fin du II^e siècle'.⁴

None of the original contents of these sarcophagi survive.

Three other stone coffins, D, E, and F, were discovered on the north side of the tomb. They are without ornamentation, but were found undisturbed with

¹ For example, Gustave Mendel, *Catalogue des sculptures, musées impériaux ottomans*, 1912, Vol. 3, No. 1159 and following.

² The pilasters of the other sarcophagus seem to be of less common occurrence.

³ *Ibid.*, Vol. I, No. 26, p. 111, where the same lack of proportion in the anatomy of the figures can be observed in a far superior sarcophagus.

⁴ *Ibid.*, p. 114.

their lids on (Pl. XXXVIII, 1). D and E lie parallel to the side of the tomb-chamber, while F is at right angles to it. Each coffin contained the remains of one burial. In D there were, besides, fragments of four miniature bracelets, two in silver and two in bronze, a silver ring with bezel containing some corroded substance, a variegated glass bead, a carnelian cylindrical bead, some strips of gold leaf, and a gold ear-ring. The burial also contained a bronze coin

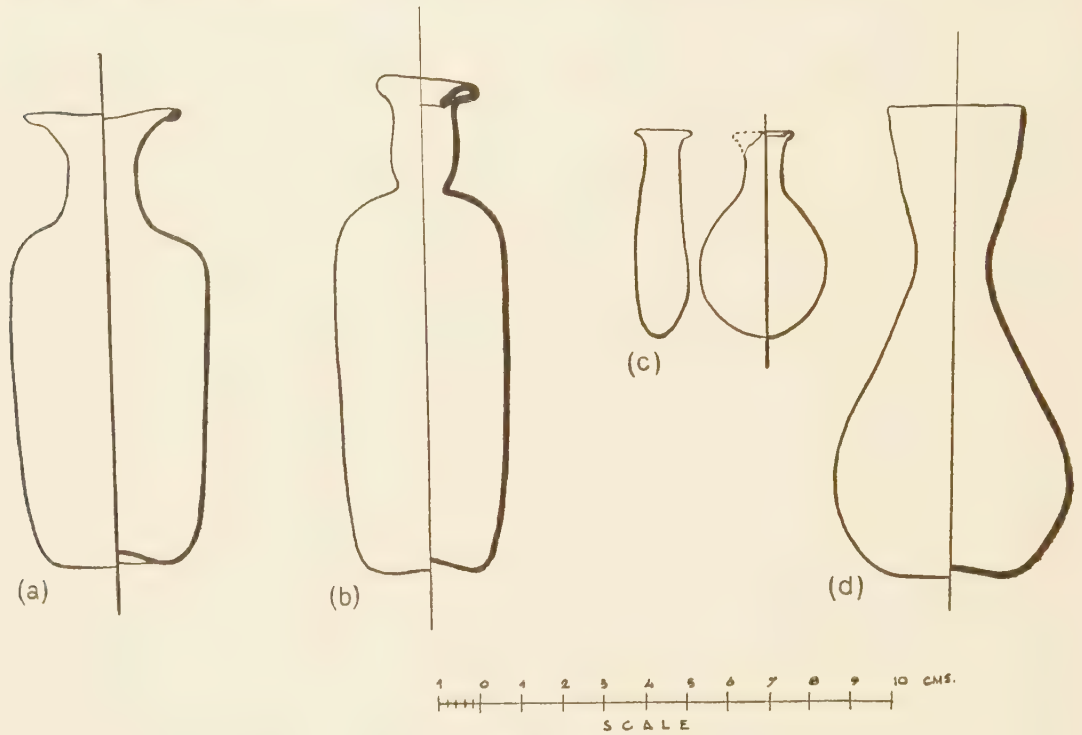


FIG. 2.

of Constantius II¹ and the two glass bottles shown in Figure 2 (a) and (b). Coffin E contained nothing beside the bones of the burial, while in F were found the two glass pieces of Figure 2 (c) and (d), some blue glass fragments with yellow glass *appliqué*, a bone *kohl* stick, and a bronze miniature bracelet.

Four limestone busts, and fragments of a fifth, were found close to the sarcophagi. The complete ones are shown on Pl. XL, where the crudity in modeling and roughness of finish in all four busts is apparent.

¹ *Obv.* bust of Constantius II r., diademed and draped; inscr.: DN CONST [ANTIVS PF AVG]. *Rev.* Emperor piercing a fallen horseman; near his feet, a shield; inscr.: [FEL TEMP REPARA] TIO; mint name, illegible. Constantius became Augustus in A.D. 337 and died in A.D. 361.

THE DOMED TOMB AT SEBASTYA

The female bust, Pl. XL, 1, was found lying just below the north end of coffin A by the pedestal on which it rests. It is of local limestone, worked throughout with a coarse comb-pick and smoothed off on the face, neck, and draperies with a chisel. The bust is intact except for the tip of the nose and a break over the left eye. The lips are tinted red. The arrangement of the hair in heavy braids down the sides of the cheeks and covering the ears recalls a fashion affected by Roman and Syrian ladies at the end of the second century A.D.¹

Pl. XL, 2 is a male bust in a rather coarser local limestone than the last. It was found lying by the west end of coffin E. The technique employed by the sculptor is the same as in Pl. XL, 1, comb-tooling finished off where desired with a chisel. The back of the head and shoulders is flat and unfinished. Beard, whiskers, and moustache suggest stiff close curls covering most of the face. The lower lip is partly shaved. The ears are not worked in detail and the eyes are placed unsymmetrically, giving a coarse and slightly sinister expression.

A conspicuous feature of the eyes and mouth is the curious way in which the corners of each have been emphasized by deep excavation with a narrow chisel. The same peculiarity appears in the figures on sarcophagus B.

The third bust (Pl. XL, 3), also of a man, was found apparently *in situ* on the end of a column drum set upright in the ground against the west end of coffin D. It resembles the last in the tooling and in the treatment of the corners of the eyes and mouth, but differs from it in that the head is represented as close-cropped and the face clean-shaven except for a pair of neat side-whiskers. The ears, too, have received more attention than in the last bust, but are still not very successful. The hair is distinctive. It appears almost as a close-fitting wig, the texture being suggested simply by scoring the surface with a fine comb-tool. This is a cheap and provincial version of a treatment commonly to be seen in imperial busts of the first half of the third century,² and which first appeared, according to Mrs. Eugenia Strong,³ in portrait sculpture under the successors of Septimius Severus.

The fourth head (Pl. XL, 4) is of a woman and was found lying by the west side of sarcophagus B, a few centimetres above the level of the pavement of the portico. This head differs somewhat from the rest in the quality of the stone

¹ Cf., for example, Bernoulli, *Römische Ikonographie*, Vol. II, 3; Münztaf. I, 5 and 6 and pp. 12-13, Manlia Scantilla and Didia Clara; *ibid.*, p. 36, and Taf. XV, Julia Domna. For a bust similar to ours, also found at Sebastya, cf. *PEF QSt.*, 1887, p. 34.

² *Ibid.*, Vol. II, 3. From several examples, Pl. XXX, Alexander Severus, Pl. XL, Philip the Elder, and Pl. XLVI, Trajanus Decius may be mentioned.

³ E. Strong, *La scultura romana da Augusto a Costantino*, Firenze, 1923-6, p. 398.

used, which is a much softer and rather chalky limestone. In technique also it shows several points of difference—in particular, the absence of any trace of comb-tooling; the use of the saw for removing superfluous parts of the block (for example, from the sides and back, and from the bottom of the hair);¹ the incisions outlining the irises, and the use of the drill for indicating the pupils of the eyes and the ear-holes. The whole surface of the bust, except the hair, shows traces of flesh-tint colouring, the ears, the corners of the eyes, and the outline of the irises being emphasized with streaks of darker red. There are traces of blue on the front of the pedestal.

In general appearance the bust shows a disconcerting resemblance to certain obvious forgeries that can be seen from time to time adorning the back gardens of Jerusalem's residential suburbs, or the obscurer shelves of local curiosity dealers. One is bound in this connexion to recall that the sounding of Reisner and Fisher came very near to the spot where this head was found, and the pit has been lying open for a quarter of a century since then. On the other hand, Mr. Makhoully, in whose presence the bust was unearthed, is satisfied from his observations that it cannot have been 'planted', and this opinion, with the obvious affinities, especially in hair-treatment, with busts of approximately the period to which other indications are pointing, seems to justify the dismissal of any doubts as to its authenticity.

The head may then be accepted, with its curious coiffure, as representing in local technique a style of which more distinguished examples are to be seen in imperial busts, medallions, and coins of the middle and late third century A.D. The weight of the hair on the nape of the neck seems to be supported in this case by a net, while the wide plait in which it is gathered is brought forward along the crown almost to the forehead. This detail points to a rather late stage in the fashions of the century. In portraits of the ladies of the imperial house in the middle of the century the plait is brought forward from the nape of the neck as far as the crown, but not usually farther.² It is not till the third quarter of the century that the fashion seems to have brought the plait, as here, right forward to the forehead.³

Whatever the original relation of these busts to the tomb, or to the various coffins that stood beside it, their mutual resemblances (except for the last) in

¹ The marks appear in the photograph. The work is casual and haphazard. The right side of the neck has been accidentally scored by the saw in cutting the bottom of the hair.

² Cf., for example, Bernoulli, *op. cit.*, Vol. II, 3; Münztaf. IV, 3, Tranquillina, wife of Gordian III, A.D. 238–44; *ibid.* 6 and 7, Otacilia, wife of Philip, A.D. 244–9; *ibid.* 13, Etruscilla, wife of Trajan Decius, A.D. 249–51.

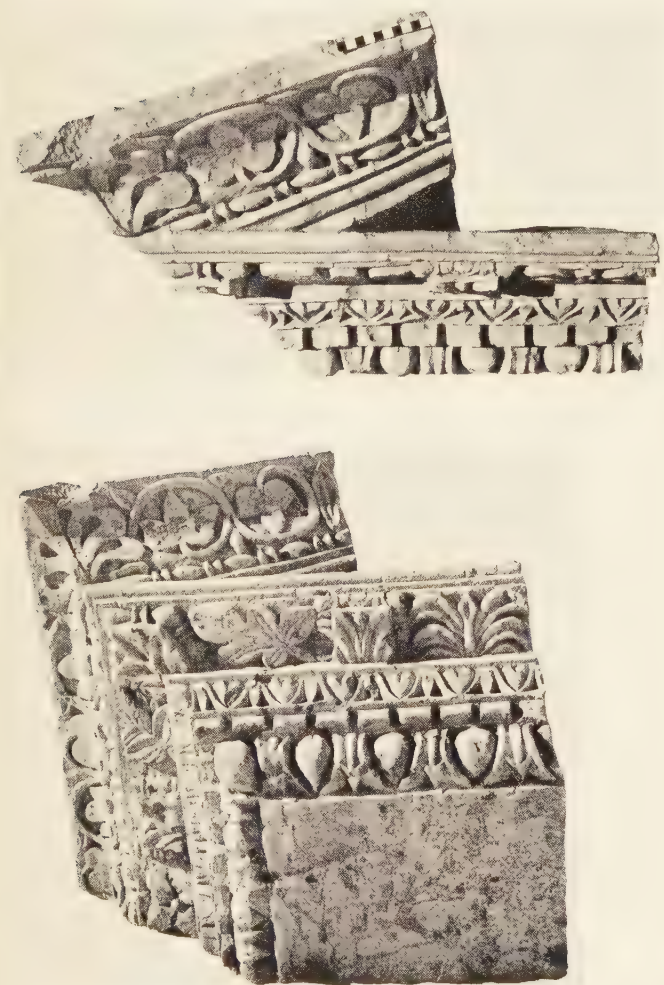
³ Cf. *ibid.*, Münztaf. VI, 10, Severina, wife of Aurelian, A.D. 270–5. Compare also two busts in the Palestine Archaeological Museum, published by J. H. Iliffe in *QDAP*, II, pp. 11–14.



1. General view, after clearance.



3. Inside view of north wall.



2. Fragments of cornice

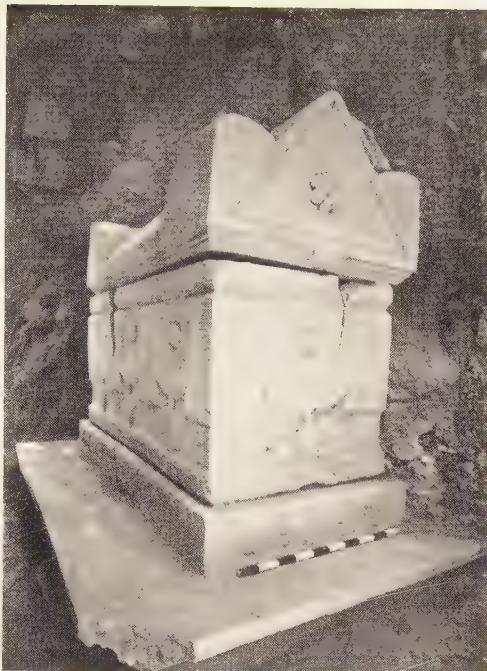


4. The dome.

DOMED TOMB AT SEBASTYA



1. Sarcophagus B, detail of long side.



2. Sarcophagus C.



3. Sarcophagus B, short side.

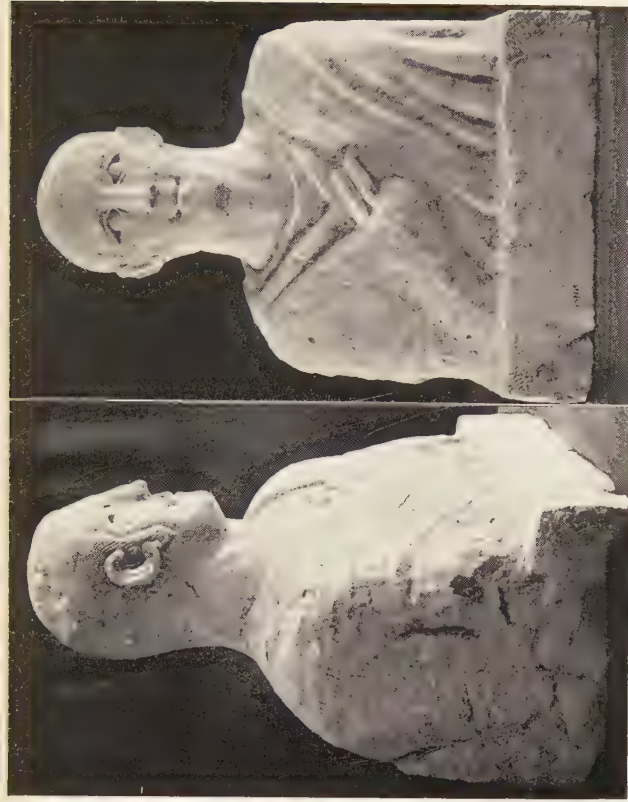


4. Sarcophagus B, long side.



5. Sarcophagus A, long side.

DOMED TOMB AT SEBASTYA



3



1



4



2

Busts found near sarcophagi.
DOMED TOMB AT SEBASTIYA

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THE DOMED TOMB AT SEBASTYA

technique, and their close actual association as found both with each other and with the tomb, would seem to preclude the possibility that their presence here is accidental, and it may be assumed that they formed a part of the funerary equipment of the family to whom the mausoleum belonged.

The differences in detail observable in the four busts, and the multiplicity of the burials are evidence that the tomb was in use for some generations. The presence of a coin of Constantius II (p. 68) in one of the coffins shows that burials were still taking place towards the middle of the fourth century. It is hardly possible on the evidence available to fix the upper date at all closely, but the coffin containing the coin may from its position be presumed to be one of the latest found, while the style of the others and of the busts (excluding No. 4) points at latest to the first half of the third century. The cornice fragment looks like second- or early third-century work, but might have been re-used.

It would be not inconsistent with the evidence as a whole to place the building of the tomb in or soon after the reign of Septimius Severus (A.D. 193-211). It would then fall in a period of known architectural activity, of which evidence has been found in all parts of the city of Sebaste.

R. W. HAMILTON.

ADDENDUM NO. 1 ON EGYPTO-CANAANITE CONTACTS

(*A Catalogue of Egyptian Scarabs, &c., in the Palestine Archaeological Museum*, 1936)

THE following is a first contribution of additional material for the above-mentioned historical section which the author of the *Catalogue* will publish from time to time in this *Quarterly*.

(1) Another Egyptian monument (part of an alabaster statue of Rameses II or Merneptah) from Canaan is described by H. R. Hall, in *Journal of Egyptian Archaeology*, Vol. XIV, 1928, p. 280, Pl. XXIX. See also p. 283 of the same volume for further notes on Neharina (= Mitanni; cf. scarabs Nos. 538, 539, 693).

(2) The present writer fully supports the following belief of Dr. A. H. Gardiner (in *op. cit.*, Vol. X, 1924, p. 88), who writes that in a previous article he had 'most clearly and explicitly affirmed [his] conviction that the story [of the Exodus], as a whole, reflects a definite historical event, namely, the expulsion of the Hyksos from Egypt'. Incidentally, the reason why the Hebrews did not at once enter Canaan after leaving Egypt with their Hyksos patrons or shortly afterwards was because the former country was still in Egyptian hands and remained so until the death of king Akhenaten of the XVIIIth Dynasty; if they had gone straight there they would surely have been jumping out of the frying-pan into the fire! Their history after the sojourn is briefly summed up on p. xlvi of the *Catalogue*.

(3) Of the two 'treasure (store) cities' of Raamses and Pithom built by the Israelites (*Exodus*, i, 11) the former, as we have seen on p. xxii, par. No. 49, of the *Catalogue*, is the classical Tanis, the Egyptian *Per-Rameses* ('House of Rameses') and the Hyksos *Avaris*, the last name, of course, being a late corruption of *Het-Wärt*, 'House of the Thigh (?)'—H. Gauthier, *Dictionnaire des noms géographiques*, Vol. IV, 1927, p. 57. The site is represented by the modern Šān el-Ḥagar, the first part of the name of which is reminiscent of another Egyptian name of the site, namely, *Djānet*, the Zoan of *Numbers*, xiii, 22 and *Psalms*, lxxviii, 12. An old Egyptian poem on *Per-Rameses* (quoted by A. Rowe, *Topography and History of Beth-shan*, 1930, p. 34, footnote 60) states that Ashtoreth, the Canaanite goddess, was worshipped in the eastern part of the city. See also scarabs Nos. 473, 831. 'Raamses', of course, was not the name of the city when the Israelites built or restored it, but only the later name by which the city was known when the account in *Exodus* was put into

writing. Pithom (= *Per-Atum*, or 'House of the god Atum') is perhaps Tell er Retāba in the Wādī et Tumilāt. On, the Egyptian *Iwn* 𓏏𓏏, or 'Town of the Pillar', of which Poti-pherah was priest, is Heliopolis—see scarab No. 830. [In the IVth Dynasty inscriptions at Meydūm the 'pillar' hieroglyph 𓏏 is shown as fluted like the columns in the temple of Zozer, of the IIIrd Dynasty, at Ṣaqqāra.] Succoth (*Exodus*, xii, 37)—which may or may not be the biblical *Thekew*—to which place the Israelites journeyed from Raamses, is perhaps Tell el Maskhūṭa, a little to the east of the supposed site of Pithom. No satisfactory Egyptian equivalent has yet been found for 'Goshen', where Joseph met his father Israel (*Genesis*, xli, 28, 29). Incidentally, while on the subject of Hebrew transcriptions of Egyptian names, it may be mentioned that the 'waters of Shihōr' (*Isaiah*, xxiii, 3, *Jeremiah*, ii, 18) are probably to be identified with the Egyptian *Shi-Her*, 'Lake of the god Horus', a name for the easternmost (Pelusiac) branch of the Nile. [There was also a Shihōr-libnath near Carmel; *Joshua*, xix, 26.]—T. E. Peet, *Egypt and the Old Testament*, 1924, p. 90, Map 2; A. H. Gardiner, in *Journal of Egyptian Archaeology*, Vol. X, 1924, pp. 87 ff.; K. Baedeker (Ed.), *Egypt and the Sudan*, 1929, pp. 182, 192. Both the presumed sites of Pithom and Succoth were inspected by Dr. and Mrs. Elihu Grant and myself during the course of my second visit to Mendes (cf. p. 296 of the *Catalogue*).

(4) For further notes on Gaza as the administrative capital of the Egyptian province of Canaan (cf. scarab No. 831) see W. F. Albright and A. Rowe, in *Journal of Egyptian Archaeology*, Vol. XIV, 1928, p. 287 and footnote (reference to *Zeitschr. f. äg. Spr.*, Vol. LXII, p. 64).

(5) Plaster figurines of Semitic deities, dating perhaps from about the sixth century B.C., when Asiatic influence was strong in Egypt, were found at Ṣaqqāra. Their attitudes are quite different from those of Egyptian deities. The arms were made separate from the bodies.—*A Brief Description of the Principal Monuments*, Egyptian Museum, Cairo, 1931, p. 90, No. 6053.

(6) The first actual 'Phoenician' (i.e. Syrian sea-coast) ships, which are mentioned, are in the annals of Tuthmosis III of the XVIIIth Dynasty, who reports that at the end of his third battle on the north Syrian coast he captured some vessels laden with booty and took them to Egypt with him. Likewise, the first picture of 'Phoenician' ships is shown in one of the destroyed tombs of the XVIIIth Dynasty at Thebes; cf. A. Köster, *Schiffahrt und Handelsverkehr des östlichen Mittelmeeres im 3. u. 2. Jahrtausend v. Chr.*, 1924, Pl. I, which depicts these particular ships bringing back to Egypt jars of wine (or cedar oil, or olive oil), humped oxen, and so on. The ships are similar to the old Egyptian craft, but are manned by Semites.

(7) The name of the Syro-Canaanite goddess Āntit (Ānat)—cf. seal No. S. 60 (A)—was probably first introduced into Egypt in the Hyksos period; it also forms part of an Egyptian proper name on an ostrakon of the reign of Ahab found in Samaria, namely  *Ān-mes* for *Ānat-mes*, 'The goddess Āntit is born'. The final feminine *t* was regularly dropped in Late Egyptian.—W. F. Albright, in *The American Journal of Semitic Languages*, Vol. XLI, pp. 83, 84.

(8) For further notes on 'Moses' and 'Phinehas'—cf. ADDITIONAL CORRIGENDA AND ADDENDA, p.p. a, b—see W. F. Albright, *op. cit.*, p. 84, footnote 1.

(9) A model basalt throne showing Egyptian emblems (i.e., a vulture; the *djed*-emblem  with human hands and arms, each arm holding an *ankh*, 'life' emblem , on the back; and a winged Seth-like animal, on either side) came from below the Amenophis III temple at Beisān. Perhaps the animal is the griffin, representing either Horus or the fighting king of Egypt; cf. seal No. S. 60.—A. Rowe, in *The Illustrated London News*, Oct. 30th, 1926, p. 829, and reference in description of scaraboid No. SO. 37 of the *Catalogue*. Incidentally, in connexion with the *djed*-emblem which possibly represents a lopped tree¹—see A. H. Gardiner, *Egyptian Grammar*, 1927, p. 489, Sign No. R 11—and which was the emblem of the god Osiris at Busiris, we are strongly reminded of the association of the god with Byblos, the port from which the Egyptians shipped most of their wood. See p. xv, par. No. 22, of the *Catalogue*.

(10) With further reference to wood imports into Egypt from the Lebanons (cf. pp. 287 ff. of the *Catalogue*) there is in Cairo what is described as a 'huge coffin of coniferous wood from Asia, the parts of which are joined together with copper bands. It was made for Amenemhêt, prince of Hermopolis in the XIIth dynasty . . . [From] el-Bersha'.—*A Brief Description of the Principal Monuments*, Cairo, 1931, p. 3, No. 38. Likewise, the framework of the carrying-chair of Hetep-heres, queen of Seneferew and mother of king Cheops, of the IVth Dynasty, seems to have been made of cedar from the Lebanons (p. 89, No. 6041).²

(11) Another form of the Canaanite god Resheph (see seal No. S. 60 (A), &c.) is  Resheph-Shalman (*Ršp-Šrmm*). F. Ll. Griffith, in *Proceedings of the Society of Biblical Archaeology*, 1900, pp. 271 ff.,

¹ The *Supplement to Gardiner's Grammar*, 1935 (p. 489, R. 11), states that the early forms in the Temple of Zoser at Saqqāra show that this emblem depicts a bundle of papyrus (?) tied together, though the appearance of the upper part is still unexplained.

² The author was associated with Dr. G. A. Reisner in the discovery of this important royal burial.

EGYPTO-CANAANITE CONTACTS

and W. F. Albright, in *Archiv für Orientforschung*, Vol. III, 1926, p. 182 and footnote 1.

(12) The date of the commencement of the 1st Dynasty (cf. p. xiii of the *Catalogue*) is given as 3400 B.C. by J. H. Breasted, *Geschichte Ägyptens* (German translation by Hermann Ranke), 1936, p. 325, while in the official publication of the Egyptian Museum, Cairo (*A Brief Description of the Principal Monuments*, 1931, p. xii), it appears as *c.* 3200 B.C.

(13) The sarcophagus of Potasimto in the Cairo Museum (cf. p. xlii, par. No. 87, of the *Catalogue*) is described in *op. cit.*, p. 29, No. 1270, as follows:—‘Fine mummiform sarcophagus, probably of the general Potasimto (Pedisamtowi), who led the foreign contingents of the army of Psammetichus II, and whose passage by Abu Simbel, on his return from a campaign against the Ethiopians about 590 B.C., is commemorated in an inscription celebrated in Greek epigraphy. An inscription on the sarcophagus confirms the statement of Herodotus that part of the embalming process lasted 70 days.’ The sarcophagus is being published in full by myself, in *Annales du Service*, Cairo, Vol. XXXVIII.

(14) Stelae of the Syro-Canaanite deities Resheph and Qedesh (Nos. 4658, 4659) and a collection of monuments found in Egypt but bearing inscriptions in Aramaic, Palmyrene, &c. (No. 6089), all in the Cairo Museum, are referred to in *A Brief Description, etc.*, pp. 77, 97.

(15) Regarding the vexed question of the *origin* of the Hyksos the following remarks in the official publication of the Cairo Museum should be noticed:—‘After this flourishing period [i.e., the Middle Kingdom], *foreigners who had been established for a long time in Lower Egypt declared their independence*,¹ and fought against their lawful sovereigns; this is the period of the Hyksos (or ‘Shepherd Kings’), during which Egypt became completely decadent, and in the course of which nearly all the monuments built by the great kings of old were destroyed.’—*op. cit.*, p. xiv. Small colonies of pan-grave people (so called from the fact that their burials were made in shallow, almost circular pits) were scattered over Upper Egypt during the Hyksos period. Little is known of them, but their pottery and other objects show strong affinities with those found in Nubian graves of the Middle Kingdom. They differed both in race and in customs from the Egyptians (p. 106, No. 6165).

(16) CORRECTIONS:—P. 13, No. 46. *For* Pl. X, No. 411, *read* Pl. XIV, No. 947. P. 79, No. 302. The griffin is not winged, and there are two uræi in the field. P. 79, No. 303. *For* walking *read* seated. P. 311. *After* Mummies *add* S. 8. P. 325. *After* Khons *read* 779 *for* 799.

¹ The italics are mine.

A. ROWE

(17) ADDITION TO ADDENDUM A, pp. 283 ff.:—More details on crews, including a boat-crew named on a chisel, are being published by myself in the *Annales du Service*, Vol. XXXVIII (see articles on the *Bekhen*-stone—in association with A. Lucas—and the inscriptions in the Old Kingdom diorite quarries).

ALAN ROWE.

MUSEUM. III^I

(Local varieties, unpublished or little known)

Maccabaeae.

Æ. JOHN HYRCANUS.

13 mm. Flower between two buds, all on one stalk; border of dots.

↑ *Rev.* Palm-branch; three lines of inscription (first line being off the
(C. 66r) flan), one on l. and two on r. reading downwards:

47AYAY
9BQWY
Z9AZ

Both obverse and reverse types are the same as Nos. 48-56 of the *B.M.C.*, except that the inscriptions differ, particularly in the presence of the word שרא on our specimen. Pl XLI, No. 1.

First Revolt.

AR. Shekel of the Fifth Year.

22 mm. Chalice with knob on stem and pearly rim; above, date ΞW (year 5);

13.87 grm. around: ~~149~~WZ1PW; dotted border.

(C. 2017) ↑ *Rev.* Stem with three flowers; around: $\exists W \nexists A \nexists B \exists C \exists D \exists E \exists F \exists G \exists H \exists I \exists J \exists K \exists L \exists M \exists N \exists O \exists P \exists Q \exists R \exists S \exists T \exists U \exists V \exists W \exists X \exists Y \exists Z$; dotted border.

This rare coin was bought in May 1937 from a Jerusalem dealer, who had had it for about two years. It was alleged to have been found 'somewhere near Lydda'. It is in a fairly good condition; the inscription is quite clear, though the tops of some of the letters are off the flan. The obverse is coated with a thin, hard, blackish patina. The two other specimens known are each from different obverse and reverse dies.²

Pl. XLI, No. 2.

Second Revolt.

ℜ. Within a wreath of almond-shaped objects: $\frac{\Psi W}{\dagger \theta \delta}$; dotted border.

19 mm. $\uparrow$ *Rev.* Lyre with three strings; around, beginning on r. below:

3.36 gm. 14W2 9 B19W (*sic*); dotted border.

(C. 682) This dated combination of a wreath and lyre does not seem to be very common. Madden published one specimen with  on obverse and a chelys-shaped lyre on reverse.³ Pl. XLI, No. 3.

¹ Continued from Vol. I, pp. 130-8.

² *B.M.C., Palestine*, p. 271, No. 20, and *Catalogue of the Anglo-Jewish Exhibition*, London, 1887, p. 168, No. 2549. For the latter reference I am grateful to Dr. A. Reifenberg of the Hebrew University.

³ *Coins of the Jews*, p. 243, No. 34.

Aelia Capitolina.

- Æ. Bust of MACRINUS r., laureate, wearing paludamentum and cuirass;
25 mm. around: IMPCOPSMA CRINVS AVG; dotted border.
9.59 gm. ↑ *Rev.* Within a temple of four columns with tall bases, central arch, and
(C. 395) pediment, the City-goddess (details blurred); in outer intercolumniations,
figures of Nike; around: COLC AP CO . . . ; in ex., AELIA; dotted border.
The reverse type is similar to several in the *B.M.C.*, none of which,
however, is attributed to Macrinus. Pl. XLI, No. 4.
- Æ. Bust of DIADUMENIAN r., laureate, wearing paludamentum and cuirass;
18 mm. around: DIADV MENIANVS C; dotted border.
4.42 gm. ↑ *Rev.* Female figure, wearing turreted crown, long chiton and mantle,
(C. 574) seated l. on throne with low back, holding in l. cornucopiae, in r. phial;
inscr., COL AEL CAPCOMMPF; dotted border. Pl. XLI, No. 5.
- Æ. Bust of HERENNIA ETRUSCILLA r., draped, hair fastened in long braid up
26 mm. back of head; around: HER . . . RVSCILLA AVG; dotted border.
11.20 gm. ↑ *Rev.* City-goddess, wearing turreted crown and short chiton, standing
(C. 1492) l., r. foot raised on uncertain object, l. hand resting on spear or sceptre,
r. extended holding human bust; above the bust, a legionary eagle r.;
behind the goddess, on a column, Nike l. crowning her; at feet of god-
dess, amphora; around: COLAE LK . . . ; dotted border.¹
Pl. XLI, No. 6.

Ascalon.

- Æ. Bust of M. AURELIUS r., laureate, wearing paludamentum and cuirass;
22 mm. inscr. (beginning from r. above), CEBACTOC ; dotted border.
9.28 gm. ↑ *Rev.* The Dioscuri standing to front, looking at each other, each wearing
(C. 520) a short chiton and chlamys, with star over the head of each, resting on
spear with outer arm and holding parazonium in the other; between
them, above, crescent with horns upwards; on l., ACKAΛΩ, on r., date,
BΠC (282 = A.D. 178/9); dotted border.² Pl. XLI, No. 7.
- Æ. Bust of JULIA DOMNA r., draped, hair in chignon; around inscr. . . .
24 mm. MNA; dotted border.
8.69 gm. ↑ *Rev.* Heracles, wearing long chiton, standing r., within doorway with
(C. 1496) club-shaped jambs; he holds a club above his head in r., and a Nike
in l.; on r., ACKAΛΩ, on l., date TB (302 = A.D. 198/9); dotted border.
Pl. XLI, No. 8.

Gaza.

- Æ. Helmeted, beardless head r.; dotted border.
18 mm. ↑ *Rev.* Palm-branch with entwined reptile; in field, l., $\begin{smallmatrix} \text{L} \\ \text{Γ} \end{smallmatrix}$, r., Λ (or A).
5.21 gm. From the excavations at Sebastya (1935). Pl. XLI, No. 9.
(C. 1841)

¹ Cf. *B.M.C.*, p. 99, No. 98.² Cf. *ibid.*, p. 135, Nos. 226 and 227.

COINS IN THE PALESTINE MUSEUM. III

Æ. Head of ZEUS r., laureate; dotted border.
 17 mm. ↑ *Rev.* Eagle standing on thunderbolt l.; across ΓΑ ΗC (210 = 103/2
 4.92 grm. B.C.); before eagle's legs, Π; dotted border.
 (C. 1881) From the excavations at Sebastya (1935). Pl. XLI, No. 10.

Æ. Busts of FAUSTINA II (on r.) and LUCILLA (on l.) confronted, draped;
 29 mm. inscr.: ΛΟΥΚΙΑΛΛΑ ΦΑΥCΤΙΝΑ; dotted border.
 19.22 grm. *Rev.* Artemis huntress, wearing short chiton, standing l., holding bow
 (C. 902) in l., plucking arrow from quiver at her back with r.; before her, stag
 running r.; on r., ΓΑΖΑ, on l., date, ΗΚC (228 = A.D. 167/8); in field,
 l., Η; dotted border. Pl. XLI, No. 11.

Raphia.

Æ. Bust of COMMODUS r., laureate and draped; around, ΑΥΤΚΚΟΜΟΔΟC
 17 mm. . . .; dotted border.
 4.00 grm. ↑ *Rev.* Artemis huntress, wearing short chiton, standing to front, head
 (C. 899) turned l., holding bow in l., plucking arrow from quiver at her back
 with r.; on l., ΠΑΦΙΑ, on r., date, ΖΑC (237 = A.D. 177/8); before,
 stag running r. Pl. XLI, No. 12.

The *B.M.C.* describes Raphia coins of Septimius Severus and Severus Alexander with similar reverse types.

Caesarea.

Æ. Bust of ELAGABALUS r., laureate, wearing paludamentum and cuirass;
 22 mm. around, ΙΜΡΜΑΥΑ . . .; dotted border.
 10.46 grm. ↑ *Rev.* Within a temple of four columns with tall bases, central arch, and
 (C. 764) pediment, the City-goddess, wearing turreted crown and short chiton,
 standing l., r. foot raised on prow, holding in r. a human bust, l. resting
 on spear, below which half-figure of river-god; in outer intercolumnia-
 tions, two small figures; on r. above, ΑΥΓ, in ex., CÆCΣΑ; other parts
 of the inscription either off the flan or illegible; dotted border.¹
 Pl. XLI, No. 13.

Neapolis.

Æ. Bust of TREBONIUS GALLUS l., radiate, wearing paludamentum and
 26 mm. cuirass; around: . . ΤΚΑΙΓΟΒΙΤΡΕΒΓΑΛΛ . . .; dotted border.
 9.46 grm. ↓ *Rev.* Female figure, wearing long chiton, standing r., r. hand on breast,
 (C. 1732) l. extended to altar before her, on which is planted a standard; on r.,
 Nike advancing l. supporting Mt. Gerizim; around: ΦΑΝΕΑC . . .;
 dotted border.²
 From the excavations at Sebastya (1935). Pl. XLI, No. 14.

Sebaste.

Æ. Bust of SEPTIMIUS SEVERUS r., laureate, wearing paludamentum and
 34 mm. cuirass; around: . . SEPT . . EV . PPAVG.

¹ Cf. *B.M.C.*, p. 17, Nos. 39-41.

² *Ibid.*, p. 72, No. 156.

J. BARAMKI

28.96 grm. ↓ *Rev.* Temple of Jupiter Capitolinus, with four columns and pediment;
(C. 1574) within, Jupiter seated l. (details obscure); on l. facing him, Minerva
standing r.; on r., Juno standing l.; around, on l. downwards, CVP,
in ex., CEBACTH, on r. upwards, date, LCKS (226 = A.D. 201/2);
dotted border.

From the excavations at Sebastya (1935).

A similar coin described in the *B.M.C.* (p. 80, No. 12) has the inscrip-
tion in Latin. Pl. XLI, No. 15.

Æ. Bust of JULIA DOMNA r., draped, hair in flat coil at back of head; around:
25 mm. IVLIADO MNAVG; dotted border.

11.64 grm. ↓ *Rev.* Demeter, wearing kalathos, veil, peplos, and long chiton, standing
(C. 1667) r., r. resting on sceptre round which twines a serpent, l. holding ears of
corn; at her feet to l., cista; around: COLLSE BASTE; dotted border.

From the excavations at Sebastya (1935).

Pl. XLI, No. 16

Æ. Bust of CARACALLA (?) r., laureate, wearing paludamentum and cuirass;
23 mm. around: .MP ; dotted border.

5.57 grm. ↓ *Rev.* Demeter, wearing kalathos, veil, peplos, and long chiton, standing
(C. 1728) r., resting r. on sceptre with bunch of grapes (?) on top; at her feet to
l., cista; other details obscure; around: COLLE SEB . . . ; dotted border.¹

From the excavations at Sebastya.

Pl. XLI, No. 17.

Nysa-Scythopolis.

Æ. Bust of ANTONINUS PIUS r., laureate, undraped; around: ANTΩNINO
22 mm. . . . ; dotted border.

9.42 grm. ↑ *Rev.* Dionysos, nude but for chlamys over l. shoulder, standing l.,
(C. 620) resting with l. on thyrsos tied with fillet, with r. pouring wine from
oinochoe to panther seated l., head turned up; around: NYCAC KOI
CYPAC; dotted border.² Pl. XLI, No. 18.

Æ. Bust of GORDIAN III r., radiate, wearing paludamentum and cuirass;
25 mm. around: AVTKMANTΓOPΔ[IANOCCEB]; dotted border.

13.04 grm. → *Rev.* Within a laurel-wreath tied at bottom, inscription:
(C. 1515)

•NVC•
CKVΘ
ΟΠΟΛΕΙ
ΤΩΝΙΕ
ΡΤΔ AC

Date, 304 (= A.D. 241/2);³ dotted border.

From the excavations at el Hammeh (1932).

Pl. XLI, No. 19.

The descriptions of types are based on the *B.M.C.*

J. BARAMKI.

¹ See *B.M.C.*, p. 79, Nos. 8 and 9 for coins of Commodus with similar reverse types.

² *Ibid.*, p. 76, No. 5 for a coin of M. Aurelius with a similar reverse type.

³ For the era of Scythopolis see Vincent, *R.B.*, 1933, p. 556 n. 2 and p. 561.



COINS IN THE PALESTINE ARCHAEOLOGICAL MUSEUM

A HOARD OF BYZANTINE COINS

THE coins described in this note came into the possession of the Department of Antiquities in August 1935. They were reported to have been found at Fandaqūmya, a village north of Sebastya, by a group of labourers who were digging a well for the Public Works Department. Little else is known about the circumstances of their discovery. But there can be little doubt that they were found together and form a hoard, though it is not possible to assert that the specimens in our possession constitute the whole hoard.

We have sixty-nine *folles* in all, ranging in date from the time of Anastasius I (A.D. 491–518) to the second year of Heraclius's reign (A.D. 611–12), and showing a variety of five mints. But the great majority belong to the reigns of Justin I, Justinian I, and Justin II, and bear the mint name of Constantinople. It is interesting to note that the hoard of 325 *folles* found in 1928 at Khirbet Dūbel on Mt. Carmel, and published by the late Mr. C. Lambert in Vol. I, pp. 55–68 of this *Quarterly*, covers exactly the same period—the latest coin in that hoard as in this being dated year 2 of Heraclius's reign.

Of the four coins of Anastasius I, all struck at Constantinople, one (with *officina* mark ε) has on the reverse a crescent on r. and a star on l. of M, while all the other three have a star both on l. and r. The crescent does not (but for one doubtful exception, No. 25 on list) appear on any other coin in the hoard. The coins of Justin I struck at Constantinople show all the five *officina* marks, Α, Β, Γ, Δ, and Ε, and the coin struck at Cyzicus has the obverse legend in retrograde order. Another point of resemblance between this hoard and the one from Khirbet Dūbel is in the combinations of stars, crosses, and *officina* marks on the reverses of the coins of Justinian I minted at Constantinople, i.e. coins with *officina* marks Β and Γ have a star on l. and a cross on r. of M, while those with Ε have a cross on l. and r. None of the coins of Justinian I, as may be seen from the list appended, are dated or show a full-face portrait of the emperor. All the coins emanating from the mint at Antioch bear the new name, Theoupolis, either in Greek ΘΥΠΟΛΙΣ, or in Latin THEUPO; and the obverse legends on those of Justin II are badly blundered in every case. The Thessalonica mint is represented by only one specimen.

LIST OF COINS

Anastasius I. A.D. 491–518. (Nos. 1–4.)

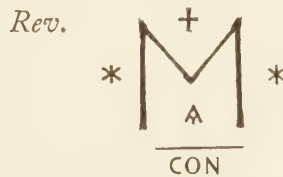
1, 2. Bust of ANASTASIUS r., beardless, wearing diadem, paludamentum, and cuirass; cross above head; inscr.: DNANASTA SIVSPPAVG.



3. The same, but *officina* Δ, and no cross above emperor's head. (Pl. XLII, 3.)
 4. The same, but *officina* Ε, and crescent on r.; no cross above emperor's head. (Pl. XLII, 4.)

Justin I. A.D. 518–527. (Nos. 5–20.)

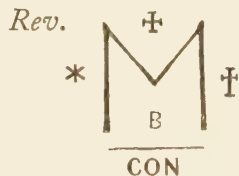
5. Bust of JUSTIN I r., beardless, wearing diadem, paludamentum, and cuirass. (Pl. XLII, 5.)
 DNIVSTI NVSPPAVG.



6. The same, but *officina* B.
 7. The same, but *officina* B and cross on r.
 8. The same, but *officina* Γ.
 9–11. The same, but *officina* Γ, and cross on r.
 12. The same, but *officina* Δ, and cross and pellet on r.
 13, 14. The same, but *officina* Ε, and star on l. and r.
 15. The same, but *officina* Ε, and cross on l. and r.
 16. The same, but in ex., THESSOB, star on l. and r. of M and nothing below. (Pl. XLII, 16.)
 Double-struck (?).
 17, 18. The same, but in ex., NIKM, *officina* Α, and star on l. and r.
 19. As No. 17, but *officina* B, and cross on l. and r.
 20. The same, but in ex., KYZ, and star on l., r., and below.
 Obverse inscription retrograde: DVAPPSVN IT·YAYO. (Pl. XLII, 20.)

Justin I and Justinian I. (No. 21.)

21. Bust of JUSTIN I r., beardless, wearing diadem, paludamentum, and cuirass. (Pl. XLII, 21.)
 DNIVSTINETIVSTINIANPP.



Justinian I. A.D. 527–565. (Nos. 22–34.)

- 22, 23. Bust of JUSTINIAN I r., beardless, wearing diadem, paludamentum, and cuirass. DN IVSTINI ANVSPPAVG.

A HOARD OF BYZANTINE COINS

Rev.



24. The same, but *officina* Γ.
25. The same, but *officina* Γ, and crescent (?) on r.
- 26, 27. The same, but *officina* ε, and cross on l. and r.
- 28, 29. The same, but in ex., ΘΥΠΟΛΣ, *officina* Α, and star on l. and r.
- 30, 31. As No. 28, but *officina* Γ.
32. As No. 28, but in ex., +ΤΗΕΥΡΟ+, and *officina* Α.
33. As No. 29, but *officina* Β. (Pl. XLII, 33.)
34. As No. 29, but *officina* Γ.

Justin II. A.D. 565-578. (Nos. 35-60.)

35. JUSTIN (on l.) and SOPHIA (on r.) nimbate and wearing tall head-dresses and long robes, seated facing on double throne; Justin holds in r. hand globus cr.; Sophia holds in r. hand cruciform sceptre. DNIVSTI NVSPPAVC.

Rev.



36. The same, but *officina* Β and year 11. Double-struck (?).
37. The same, but *officina* Α and year 4.
- 38, 39. The same, but *officina* Β and year 9.
- 40, 41. The same, but *officina* Α and year 91; above, ✠. (Pl. XLII, 40.)
42. As No. 40, but *officina* Β.
43. As No. 35, but *officina* Α and year 91.
44. As No. 40, but year 91.
45. As No. 35, but *officina* Γ and year 91.
46. The same, but *officina* Δ.
47. As No. 40, but *officina* Β and year 91; above, ✠.
48. As No. 35, but *officina* Α and year X.
49. The same, but *officina* ε and year X.
50. Obv. As No. 35. (?)

Rev.



51. The same, but *officina* Α and year 4.
52. As No. 50, but year 4.

53. The same, but year 9.
 54. The same, but year X.
 55. As No. 54, but probably double-struck.
 56. As No. 50, but year XI. Cross above heads on obverse.
 57. As No. 50, but *officina* A and year XI.
 58. As No. 50, but in ex., KYZ, and year 91.
 59. As No. 58, but *officina* A and year 911.
 60. As No. 58, but year X.
 61. As No. 58, but year XI(?).
 62. JUSTIN II (on l.) and SOPHIA (on r.) nimbate and wearing tall head-dresses and long drapery, seated facing on double throne. They support between them a globe surmounted by a long cross. Justin holds in r. hand sceptre with globular top; Sophia holds a similar sceptre in l.
 Inscription: VTΛTP



63. The same, but obverse legend runs: .NTAPU VN4ΓCT; year 41; in ex., T H E Y P'.
 (Pl. XLII, 63.)
 64. The same, but obverse legend: . . UNAI DT4 . . . ; year 91; in ex., T H E Y P O'.
 (Pl. XLII, 64.)
 65. The same, but obverse legend: . . . ΛΤΛΙ ΤVST . . . ; year 911; in ex., T H E Y P'.

Maurice Tiberius. A.D. 582–602. (Nos. 66–8.)

66. Bust of MAURICE TIBERIUS facing; holds in r. hand globus cr., l. hand supports shield with horseman device; wears helmet with plume (?) and cuirass.
 DNMAVR I ERIPPAV.



67. The same, but obverse legend: DNMAVR·IT 6ERPP



68. Bust of MAURICE TIBERIUS facing (as consul); wears consular robes and crown



HOARD OF BYZANTINE COINS

A HOARD OF BYZANTINE COINS

surmounted by trefoil device. In upraised r. hand, mappa; in l., sceptre surmounted by eagle.

Rev.



Heraclius. A.D. 610-641. (No. 69.)

69. Bust of HERACLIUS with close beard, facing; wears armour and helmet with cross; in r. hand, globus cr. dNHRAE LIPPAV . . .

Rev.



(Pl. XLII, 69.)

Table of Emperors and Mints

	<i>Constantinople</i>	<i>Thessalonica</i>	<i>Nicomedia</i>	<i>Cyzicus</i>	<i>Antioch</i>	<i>Totals</i>
Anastasius I . . .	4	..	..	..	..	4
Justin I . . .	11	1	3	1	..	16
Justin I and Justinian I	1	..	..	..	..	1
Justinian I . . .	6	..	..	..	7	13
Justin II . . .	15	..	8	4	4	31
M. Tiberius . . .	1	..	..	1	1	3
Heraclius . . .	..	..	1	..	..	1
Totals . . .	38	1	12	6	12	69

J. BARAMKI.

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